SEPTEMBER 2, 1916 TEN CENTS

THE NEW YORK CLIPPER

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COME ON TO

NASHVILLE

TENN.

By WALTER DONALDSON

COMMON SENSE TOPIC

Do you think that any business man, firm or corporation would spend thousands upon thousands of dollars, week after week, for advertising, clerk hire, rent, light and a large staff of efficient professional men in the home office and out-of-town branches for the purpose of promoting and popularizing two songs if those two songs did not warrant the enormous expenditure?

The logic of our argument is sustained by the fact that we have been talking to you for some time on no other subject but "NASHVILLE" and "DO WHAT YOUR MOTHER DID."

Doesn't it seem reasonable to assume that our inspiration for keeping after these two songs has been the tremendous success performers have had with them everywhere and the wonderful way the public has taken to them?

Don't you think it would be worth while to call at our office, if you are in New York or Chicago, and hear these two great songs? It will only take a few minutes of your time, or if you are on the road, just drop us a line, and you will receive copies by return mail.

If you sing, you can rest assured that these two songs will fit you and if you put them in your act, they will stay there all season.

BROADWAY MUSIC CORP., WILL VON TILZER Pres.

DO WHAT YOUR

MOTHER DID

(I'LL DO THE SAME AS YOUR DAD)

By WILL DILLON and ALBERT VON TILZER

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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Founded by FRANK QUEEN, 1853. NEW YORK, SEPTEMBER 2, 1916. VOLUME LXIV.—No. 30 Price, Ten Cents.

NEW HOUSE FOR FOX.

WILL BUILD ON SITE WHERE HE STARTED.

BIG AMPHITHEATRE TO SEAT 5,000.

William Fox has leased from Solomon Schinasi for a period of forty-two years, the properties, 126 to 138 East Fourteenth Street, and 123 to 131 East Thirteenth Street, New York, on which he will build a modern theatre with a seating capacity close on to five thousand.

This is the site of the Dewey Theatre and the Unique picture house, which was formerly Thiese's Music Hall. The entrance will be on Fourteenth Street, with stores on either side, having a depth of sixty-five feet.

The new theatre will be constructed from the plans of Thomas W. Lamb, architect, who designed the other Fox houses.

The building work will be under the personal supervision of William Fried, who is in the employ of William Fox, and supervised the building of the Audubon, Crotona, Revere and Riverside Theatres.

Mr. Fox has the Academy of Music, which is across the street from the new theatre, and also controls the City, which is five doors away.

The total rental for this new project reaches the enormous sum of $2,000,000. The Dewey Theatre was the house where William Fox originated five and ten cent vaudeville in the East, and in the past eight years he has built theatres in many portions of Greater New York, with big seating capacities, at popular prices.

The block on which the Academy of Music and Tammany Hall stand on East Fourteenth Street will be torn down in a few years, but Mr. Fox only a short while ago secured a new lease for the Academy.

The new theatre will be ready in March, 1917, and the fact that William Fox is building it is a guarantee that it will be thoroughly up-to-date.

"DOG DAYS," YET CLEVELAND THRIVES IN NEWARK, N. J.

While the epidemic has put a crimp in the amusement business in these parts, W. S. Cleveland has been holding his own over Newark way, if one is to judge by the bookings he has been making during the past few weeks. With contracts for fairs, North, East, South and West, together with his parks, theatres, etc., as many as two hundred people have been constantly on the books, and among the many playing the time at present may be found the Geo. Cole Troupe, Mlle. Almina and company, Morse Bros., John Lemuels, Taylor and Taylor, Mademoiselle Paula, Pryor and Addison, Custad Trio, Youna, Campbell Kids, the Franks, Cannon's Cockatoo Circus, Ford and Clifford, Bob Dale, Ostrado, Masa Osada Japs, Buel and De Maris, the Dunhams, Willis and Gilbert, Murray's Dogtown Cabaret, the Hurleys, Brown and De Mont Musical Comedy Co., Three Armstrongs, Ella La Vail, Boss Brothers, La Belle Carmen, Chas. De Camo and Cora, Three Vanderprims, Chas. Deghan, Roy Al. Flush, "A Woman's Honor" Co., D'Estelle Sisters, Howley and Carl, the Equillos, McLinn and Sutton, the Gabberts, Mattus and Young, Florence and Mabel Inman, the Trasks, and the Four Kelly Girls.

Mr. Cleveland now books the Lyric (formerly Proctor's), Newark, where fourteen to eighteen acts are played weekly.

AITKEN SUED FOR RENTAL.

Harry Aitken was made defendant in a suit begun against him in the Supreme Court last week by Charles Frohman, Inc., Al. Hayman, Marc Klaw and Abraham Erlanger, for $5,000. The plaintiffs allege that amount is due them as sublessors of the Knickerbocker Theatre to Mr. Aitken from Aug. 9, 1915 to Aug. 31, 1916.

The $5,000 represents the amount which should have been paid the first of this month, and which the plaintiffs charge has not been paid.

TO CORRESPONDENTS.

All matter intended for publication in THE CLIPPER dated Sept. 9, must reach this office not later than Friday morning, Sept. 1, to insure insertion.

OPENING OF KEITH HOUSE POSTPONED.

The Keith houses in New York opening have been postponed on account of hot weather and infantile paralysis. The Bushwick, Brooklyn, opens Sept. 4; Alhambra, Sept. 11; Colonial, Sept. 18; Orpheum, Brooklyn, Sept. 18.

TINY ARMSTRONG AND ARCHIE STROUSE, In their "Modern Mixture," in vaudeville.

PLAYERS OPEN DRAMATIC SCHOOL.

The Washington Square Players, headed by Clare Tree Major, formerly of the London Academy of Dramatic Art, will open a dramatic school some time in October, and will conduct it in conjunction with their repertoire season at the Comedy.

The pupils will have small roles in the plays presented by the Washington Square Players, to gain experience. Special instruction in fencing and dancing will be given.

"IN THE MAYOR'S OFFICE."

The above is the title of the new sketch written by John E. Hasty, which had its initial production in San Francisco. The act contains five people, and will be brought East by Chas. Eichmann.

"A PAIR OF QUEENS."

NEW HAVEN, Conn., Aug. 25.—H. H. Frazee presented "A Pair of Queens" at the Shubert, this city, to-night. It is described as a new farce in three acts by Otto Hauerbach, A. Seymour Brown and Harry Lewis, who besides providing a new story based on the midnight visit of two young married men to a famous Broadway restaurant, have created a new character in the role of Martha, a slavey, played by Maude Eburne, who scored so decided a success in "A Pair of Sixes" two years ago.

Mr. Frazee has assembled a splendid cast, which includes: Edward Abeles, Joseph Santley, Kathleen Clifford, Frank McGinn, Hugh Cameron, Elise Scott, Regina Conelli, Charles Butler and Carleton Macy.

"A Pair of Queens" has been staged under the direction of Robert Milton. It goes to Stamford, Conn., for one night prior to its New York *premiere* in the Longacre, Tuesday, Aug. 29.

CAST OF "LITTLE MISS SPRINGTIME."

Klaw & Erlanger have engaged Sari Petrass for the role of Rosika in "Little Miss Springtime," the new musical play by Guy Bolton and Emmerich Kalman, which will have its *premiere* early this month, and will be seen in New York at the New Amsterdam, on Sept. 25.

The company, which is now complete, includes, besides Miss Petrass, George MacFarlane, Georgia O'Ramey, John E. Hazzard, Josie Intropodi, Chas. Meakins, Jed Prouty, Fred Nice, Ada Weeks, Harry Llewellyn, and many others. Rehearsals are in progress at the New Amsterdam Theatre, under the direction of Herbert Gresham and Julian Mitchell.

"PENDENNIS" REHEARSALS.

John Drew will return from Easthampton Monday, Sept. 4, to meet the company engaged for his new play, "Major Pendennis," and to take part in the first rehearsal of this comedy. The first week in October has been fixed upon for Mr. Drew's annual New York appearance. Caroline Dudley has been engaged by John D. Williams as special designer for the costumes and scenery of the Langdon Mitchell comedy, "Major Pendennis," in which Mr. Drew will appear as the Major. The play will be staged under the direction of B. Iden Payne.

STREAMER WILL FILED.

The will of Volney Streamer, actor, and for years librarian of the Players, was filed for probate last week. His residuary estate, valued at $1,000, goes to the Actors' Fund Home, at Staten Island. His books, pamphlets and pictures relating to the drama are bequeathed to the Players.

FAVERSHAM'S GENERAL MANAGER.

George H. Brennan has been engaged by William Faversham as his general manager. It is the intention of the star to present the Le Gallienne version of the music drama, "Orestes," at special matinees, probably at the Metropolitan. "Getting Married," George Bernard Shaw's comedy, will be produced in October, and a Shakespearean festival in the Spring.

ANOTHER NEWSPAPER MAN.

Sam Harris, now with a New York theatrical paper, is a proud father of a new baby boy, ten pounds.

BACK AT WORK.

N. T. Granlund, press agent of the Loew Circuit, will return to his desk Sept. 4.

LONDON.

LONDON, Eng., Aug. 24.

"High Jinks," which received its first London production to-night at the Adelphi Theatre, has scored an immediate success. The general opinion among the critics seems to be that no musical play since "The Arcadians" has equalled it.

Of course, this is from the viewpoint of the critics. When the glamour of the *premiere* wears off and the piece settles down to the standing of a continued attraction the public may reverse this decision. Certain it is, however, that it has been many a day since the approval of the audience, as acclaimed by applause, has equalled the ovation extended to "High Jinks." The theatre was made to ring with veritable storms of applause.

It must be very gratifying to Alfred Butt that his debut as a musical comedy producer should be made under such favorable auspices.

"The Sister-in-Law," the new Wyndham Theatre offering, is what might be termed a "negative success." It is styled a light comedy by its author, Cyril Hallward, but it is an open question whether it can be dignified by being placed in this class. It makes a good start, and like the vascillating young man, is very promising, but it doesn't live up to its promises, for it develops into a frothy bit of frivolity.

Sam Sothern, Nigel Playfair, Mary O'Farrell, Christine Silver and Marie Illington all do work worthy of a better cause.

"Some" goes merrily on at the Vaudeville, and looks good for some time to come.

"The Magic Rose Bush," at the York House, is one of the brightest bits of playwriting we have seen hereabouts in years. Graham Price, its author, has made a name for himself both as a playwright and a writer of epigrams. The work is a fairy pastoral play, which has a strong appeal. An unusual feature about it is that all of its characters are played by members of the fair sex.

"The Barton Mystery" having closed at the Savoy, H. B. Irving will do nothing till the week of Sept. 4, when he will reopen that theatre with "The Professor's Love Story."

"The Waterspout" is the curtain raiser of "Ye Gods" at the Strand.

"Flying Colors" will be the next Hippodrome revue.

"The Girl From Ciro's" is in active rehearsal.

Charles Cochran will present "Delysia," a new play by Edward Knoblauch, at the St. Martin's Theatre, as a mid-season offering.

Florence Kendall is resting this week.

Rich Taylor was at the Palace, Gateshead, last week.

The Sisters Sprightly play Collins' week of Aug. 28.

The Four Chandons open on the Moss Tour Aug. 28, beginning at Cardiff.

Wee Winnie Rich played the Circus, Hull, last week.

The Kimberleys, Mollie and Flossie, are doing their novel comedy act this week at the Grand, Oldham.

The Sultan Bros. played a return engagement last week at the Tower, Morecambe.

Betancourt is doing his sensational chair balancing act this week at the Palace, Blackpool.

Flora and Alberta, in their "Twists and Twirls," are doing well on the bill at the Hippodrome, Exeter, this week.

Edward Edwards and company are at York this week.

Florrie Gallimore plays the Palace, Blackpool, next week.

The Sutcliffe Family are this week at Carl Hall, Workington. Next week they play the Palace, Whitehaven.

Chris Van Bern is this week playing the Empire Palace, Dewsbury.

Shogun and Ryder are this week at the Hippodrome, Willesden. Harry Shogun, of this team, has been rejected by the Medical Board, at Whitehall, as totally unfit for any military service.

Edward Knoblauch, the playwright, has become a British subject.

Jack and Evelyn are engaged for this year's Drury Lane pantomime.

Max Linder, the cinema star, has been invalided out of the French Army, and will be seen in new screen comedies.

Marie Blanche appears in "High Jinks" at the Adelphi.

Camille Clifford will presently appear in a sketch on the Moss tour.

May Dalton is completely recovered from her recent illness.

George Black, formerly stage manager of the Hippodrome, Bolton, now holds a similar position at the Grand.

Three Madcaps have introduced a Scotch number into their act.

Harry Hunt is the newly appointed manager of the Palace, High Shields.

Miss Olga and the Diving Norins are playing a return engagement on the L. T. V. Tour.

The Miller Sutcliffes are at the Alhambra, Paris.

Rose and Bassano, in their new act, "Vaudeville Vagaries," are booked for an early opening on the Moss Tour.

Lon Gillette has joined the colors, and is with the Royal Garrison Artillery, stationed near London.

Calland and Hooper (formerly the Calland Trio) are on the MacNaghten Circuit.

Beaufort Irving, assistant manager of the Lewisham Hippodrome, who recently joined the colors with the Army Service Corps at the Grove Park Depot, has been promoted to lance corporal.

Private Henry Kennedy, known to the stage as Harry Briscoe, has been killed in France.

Tom Morton and Maggie Bowman opened last week on the L. T. V. Circuit.

George Clifford, of Roselle and Clifford, has been rejected by the Military Board.

JOHN O'MALLEY SCORES AT LOEW'S AMERICAN.

Not since the Loew Circuit added the American Theatre to their chain of houses has an artist scored such an emphatic hit as did John O'Malley, the celebrated Irish tenor, on his debut here.

When a singer can take eight legitimate bows and leave them asking for more, it's going some.

Among the songs he featured were: "Turn Back the Universe and Give Me Yesterday," "Mother Machree" and "Too-Ra-Loo-Ral-Loo-Ral."

Mr. O'Malley has a route over the Loew and Pantages time.

TOO MUCH VACATION.

WASHINGTON, Aug. 28.—Our "Bob Long," assistant manager of Keith's, who had such a pleasant time at Atlantic City during his vacation, and returning in such a fine condition, has had a sick spell and been away from his duties, he is now fast mending and will soon be back at his old post. What ails "Bob" has not been positively settled. It could not be the Atlantic City water, as someone suggested, for Bob is so thoroughly posted on their qualities.

HEUMAN BROS.' SHOWS.

ELGIN, Ill., Aug. 28.—Heuman Brothers' Shows report that their business has been very good since joining the L. J. Heth Carnival here. Two new attractions have been added to the carnival, a submarine show and an illusion show called "Spider." The carnival is at Ripon, Wis., this week, playing a fair date.

At the close of their carnival season Heuman Bros. expect to again be in vaudeville on the Orpheum Circuit.

PHILA. COUNTY FAIR.

PHILADELPHIA, Aug. 28.—Everything is in readiness for the opening of the Philadelphia County Fair at Bustleton on the 30th, and continuing until Sept. 4. Walter R. Buckman is the new secretary of the organization.

NEW PANTAGES THEATRE IN VANCOUVER.

A new theatre building is in construction which will replace the present Pantages Theatre in Vancouver, B. C. It is expected the new theatre will open about Dec. 1. Bookings will be made through the Pantages Circuit.

A. W. Gillis will be the new manager.

LINCOLN SQ. UNDER SHOCKLEY'S MANAGEMENT.

DECATUR, Ill.—The new Lincoln Sq. Theatre will be under the management of Harry K. Shockley. Chas. H. Weidner will be treasurer.

NOW AT HOBOKEN, N. J.

Herman Goldman formerly manager at Riviera Theatre, New York, for a number of years, is now manager at the Strand, Hoboken, N. J.

SEYMOUR LEAVES FROHMAN FORCES.

William Seymour, who, for more than a decade, had been general stage director for the late Charles Frohman, has severed his connection with the Charles Frohman, Inc.

In his line William Seymour ranks among the best. He was engaged by Charles Frohman to succeed the late Joseph Humphries, who died in May, 1904, and since that time has personally staged all of the Charles Frohman productions.

STOCK IN MILWAUKEE.

MILWAUKEE, Aug. 28.—The Shubert Stock Co. opened last night at the Shubert, with "The Big Idea" as its initial offering.

The leads will be played by Harry Minturn and Isabelle Randolph. Geo. Gaul, Florence Morrison, Frederick Durham, Hazel Wood, Louis La Valle, Geo. R. Taylor, John G. Fee, Bertie Conway, Van Muriel and Russell Roddy are in the supporting cast.

EMERSON PLAYERS AT O. H.

LOWELL, Mass., Aug. 28.—The season at the Opera House opens Labor Day, with the Emerson Players in "On Trial."

LAST WEEK IN SPRINGFIELD.

SPRINGFIELD, Mass., Aug. 28.—For the closing of stock, Poli's Players, at Poli's Palace, will present "The Blindness of Virtue" this week.

SUNDAY SHOWS RESUMED.

NEWARK, N. J.—Most of the theatres here are reported to resume Sunday performances, Sept. 3.

BLAIR'S COMEDIANS ROSTER.

Jessie Blair's Comedians are now in their twentieth successful week in Texas. Business has been good, and the company now numbers twenty-five people, including, besides Mr. Blair: Hazel Blair, Cora Speek, Geneva Cushman, Olive Finney, Thos. Speek, Wm. Terrell, Mansfield Ardis, Jewell La Velle, Bert Cushman, Francis French, Edw. Clark, Ella Clark, Geo. Blair, Wm. Seymour, Bonnie Terrell and E. C. Peterson, Wm. Seymour, business manager; Hazel Hancock, musical directress; Thomas Speck, stage manager; E. C. Peterson, carpenter, and L. L. Holman, properties.

ACCIDENT CAUSES POSTPONEMENT.

Owing to an automobile accident Saturday Aug. 26, in which Wm. A. Brady and Jules Eckert Goodman sustained injuries, though not serious, it was found necessary to postpone the production of "The Man Who Came Back" at the Playhouse until Saturday night, Sept. 2.

The play will continue out of town, returning to New York the middle of the week.

"NOTHING BUT THE TRUTH."

The cast will include Wm. Collier, Rapley Holmes, Morgan Coman, Ned Sparkes, Arnold Lucy, Margaret Brianerd, Maude Turner Gordon, Ione Bright, Vivian Wesner, Mary Harper and Dora Michelina. The play will be first presented at the Broadway, Long Branch, Aug. 31.

"MARGERY DAW."

This John Cort production opened Aug. 28 at the Princess, Chicago, with Kathlene MacDonell, Harrison Hunter, Forrest Robinson, Paul Gordon, Adelaide Prince, Sarah McVicker and Lois Frances Clark in the cast.

"HUSH."

The cast of this play, at the Little Theatre, will include: Cathleen Nesbitt, Estelle Winwood, Marie Hudspeth, Winifred Fraser, Ionie Emery, Augusta Haviland, Cecilia Radcliffe, Cecil Yapp, Robert Rendel, Cecil Fletcher, Conway Wingfield and Edward Douglas.

SAD END OF "HAPPY ENDING."

The engagement of "The Happy Ending," which Arthur Hopkins produced Aug. 21 at the Shubert Theatre, was of one week's duration, the play having closed Saturday night, Aug. 26.

"GOOD GRACIOUS, ANNABELLE."

Arthur Hopkins has put in rehearsal "Good Gracious, Annabelle," by Clare Kummer. It will be seen in New York in October.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"The Guilty Man," third week.
BELASCO—"The Boomerang," fifty-sixth week.
CASINO—"Very Good, Eddie," thirty-sixth week; fourteenth at this house.
COHAN'S—"Seven Chances," fourth week.
ELTINGE—"Cheating Cheaters," fourth week.
FULTON—"The Silent Witness," fourth week; first at this house.
GAIETY—"Turn to the Right," third week.
HARRIS—"Fair and Warmer," forty-third week; sixth at this house.
LYCEUM—Ann Murdock, in "Please Help Emily," third week.
MAXINE ELLIOTT'S—Blanche Ring, in "Broadway and Buttermilk," third and last week.
NEW AMSTERDAM—Ziegfeld's "Follies," twelfth and last three weeks.
REPUBLIC—"His Bridal Night," with the Dolly Sisters, third week.
WINTER GORDEN—"Passing Show of 1916," eleventh week.

"SOMEBODY'S LUGGAGE."

Forty-eighth Street (Wm. A. Brady, mgr.)—*Somebody's Luggage*, a farce, in three acts, by Mark E. Swan, from the book by F. J. Randall, produced Monday evening, Aug. 28, by the Messrs. Shubert, with this cast:

Adam Dustry.....George Manning
Porter.....Charles Peyton
Etienne Duval.....George Renevant
Walter Owen.....Percy Waram
Ellison Gruff.....Homer Granville
Henry Crawford.....Ronald Byram
Caroline Parfitt.....Beatrice Terry
Alfred Hopper.....James T. Powers
Susan.....Beryl Mercer
Fisher.....Lionel Belmore
Charles Ketcham.....Clifford Brooke
Enid Irving.....Betty Bellairs
Higgs.....Tom Rogers
Bruce Matthews.....Robert Ayrton

SYNOPSIS OF SCENES.—Act I.—On the Dover Boat, *S. S. Norman*. A Late September Afternoon. Acts II and III.—Home of the late Mr. Fairfax at Chelsea, London. The Same.

For those who have not read Mr. Randall's book it may be best to say that the story deals with the tribulations of one Alfred Hopper who, because he is jealous and wants to watch his sweetheart, Caroline Parfitt, follows her from Calais to Dover on a Channel boat. To drown his troubles he gets "full," and his valise gets mixed up with that of Henry Crawford, who is on his way to England to take over property left him by an uncle. Crawford falls overboard, and on landing, because he had Crawford's "grip," Hopper is bundled into a hack and taken to Crawford's home. There he is received by everyone as Young Crawford until the appearance of Caroline and Henry Crawford alive and well dispels the illusion.

It will be seen from this brief outline that, while it is light of texture, the story offers many opportunities for humorous situations. For the most part Mr. Swan has done his work fairly well, but it is too artificial, and in the hands of a less clever comedian than James T. Powers it would prove rather dull.

Mr. Powers has found in the role of Alfred Hopper a most congenial character, one which he invests with that personality which he alone possesses. Mr. Powers has not been seen on the local stage for several years, but he has lost none of his mirth provoking ability. That always laughable, semi-sad tone in his voice, together with the peculiar rising inflection, is still his, and the many laughs he created was proof that he has lost none of his popularity. He has probably never had a role that fitted him better, and the fact that the burden of the farce rests upon his shoulders has no other effect than to bring out its funniest possibilities.

Of his support, the best work was done by Homer Granville and Beryl Mercer, who as Ellison Gruff and Susan, respectively, did capital character work.

Lionel Belmore did much with the difficult and exaggerated role of Fisher. The others made the most of their opportunities.

The scene of act I, representing the deck of a steamer, was a fine stage setting. The simulation of the rocking of the ship and the motion picture effect of the rough waters of the English Channel, made a most strikingly realistic picture of a ship at sea. *Whit.*

"A LITTLE BIT OF FLUFF."

Thirty-ninth Street Theatre (Art. Leighton, bus. mgr.) *A Little Bit of Fluff*, a farce, in three acts, by Walter W. Ellis. Produced by Herbert Jay and Anthony Ellis, on Saturday night, Aug. 26, 1916.

John Ayers.....Arthur Chesney
Bertram Tully.....Charles Garry
Dr. Bigland.....George Fitzgerald
Nixon Trippett.....Stanley Lathbury
Pamela Ayers.....Netta Westcott
Mamie Scott.....Margot Kelly
Aunt Hannah.....Alice Chapin
Ursula.....Lily Kerr
Chalmers.....Elizabeth Percy

SYNOPSIS OF SCENES.—Act I.—The Ayers' Flat, St. Mark's Mansions, Kensington, 10 A. M. Act II.—The Same. Evening.—A Fortnight Later. Act III.—Bertram Tully's Flat, St. Mark's Mansions, Kensington.

After seeing "A Little Bit of Fluff" at the Thirty-ninth Street Theatre on Saturday night, it is difficult to believe that the farce ran for four hundred nights in London.

There are, of course, many funny situations in this farce, but its story has done duty before in many other comic plays. It is the old but still humorous story of the married man who leaves his wife at home on a certain night and has dinner with a little "bit of fluff," who, in this particular case, is Mamie Scott, a music hall girl. The husband is John Ayres, and he had her necklace in his overcoat. Wife discovers it and, in order to save himself, John tells his wife that the necklace is for her. Mamie calls, demanding her necklace. Ayres promises to buy Mamie another, and in order to raise the money he notifies the motor bus company that he was injured in a recent accident on their line, and he would like to settle for five hundred pounds. In the end, however, John calls off his suit, confesses his guilt, Mamie gets her necklace back, wife forgives, and everything ends well.

The farce is credited to one Walter W. Ellis, who will have to do better work than "A Little Bit of Fluff" to win recognition as a writer of farce.

The company is an all English one, most of the players making, on this occasion, their first appearance in America.

The most conspicuous member of the cast is Charles Garry, who proved himself to be a comedian of ability. He scored a genuine hit in his role.

Margot Kelly was the Mamie Scott, and was acceptable in the role. In voice and mannerisms she reminded us of our own Fanny Ward. Arthur Chesney, as John Ayres, and Netta Westcott were excellent in their respective roles. *Coupon.*

AT THE NEW YORK THEATRES.

B. F. KEITH'S PALACE Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25-50-75-$1-$1.50. ADELAIDE & HUGHES, THE AGE OF REASON, Grace LaRue, Paul Morton & Naomi Glass, Santley & Norton, Winsor McCay, Seven Honey Boys, Dugan & Raymond, Paul Gordon & America.

BELASCO West 44th St. Evenings 8.30. Mats. Thurs. and Sat. at 2.30. 2d YEAR DAVID BELASCO presents THE BOOMERANG "Booms laughter market."—EVE. MAIL

RIALTO B'WAY & 42d STREET. Continuous from noon daily. BESSIE BARRISCALE and CHARLES RAY, in "PLAIN JANE" Vincente Ballester, Spanish baritone; Bruce's "War Creek Trail" soloists; and Keystone Comedy. Matinees, 15, 25, 50c. Nights 25 & 50c.

NEW AMSTERDAM W. 42d St. Evgs. 8.15 Mats. Wed. & Sat. 2.15 Last 8 Weeks ZIEGFELD FOLLIES After the Show see Gala Performance MEETING PLACE OF THE WORLD ZIEGFELD MIDNIGHT FROLIC

ELTINGE THEATRE, W. 42nd St. Evgs. at 8.30. Mats. Wed. and Sat. at 2.30. A. H. WOODS presents CHEATING CHEATERS By MAX MARCIN.

GEO. M. COHAN'S THEATRE, B'WAY & 43d ST. Evgs., 8.30. Mats. Wed. & Sat. at 2.30. KLAW & ERLANGER, Managers DAVID BELASCO Presents SEVEN CHANCES A comedy, by ROI COOPER MEGRUE. "Exceptionally Funny"—World.

REPUBLIC THEATRE, West 42nd St. Evgs. at 8.30. Mats. Wed. and Sat. at 2.30. A. H. WOODS presents His Bridal Night With the DOLLY SISTERS By Lawrence Rising. Revised by Margaret Mayo.

LYCEUM 45 ST. & B'WAY. Evgs. at 8.15. Mats. Thurs. & Sat., 2.15. ANN MURDOCK With a Notable Cast, incl. CHARLES CHERRY & FERDINAND GOTTSCHALK in the London Comedy Hit, PLEASE HELP EMILY

CIVILIZATION "Stupendous and Wonderful."—Tribune.

CRITERION BROADWAY 44 STREET TWICE DAILY 2.15 and 8.15

H. H. FRAZEE'S LONGACRE THEATRE, 48th St. W. of Bway. Evgs. at 8.30. Mats. Wed. & Sat. 2.30. H. H. FRAZEE presents The new farce A PAIR OF QUEENS By Otto Hauerbach. Staged by Robert Milton.

GAIETY BROADWAY & 46TH ST. Evgs. at 8.15. Mats. Wed. & Sat. at 2.15 TURN TO THE RIGHT By WINCHELL SMITH and JOHN E. HAZZARD.

EMPIRE B'WAY & 40th ST. Evgs. 8. Mats., Wed. & Sat., 2. JULIA SANDERSON DONALD BRIAN JOSEPH CAWTHORN in the triumphant Musical Comedy SYBIL

WINTER GARDEN Broadway and 50th Phone, 2330 Circle Evgs. at 8.00. Mats. Tues., Thurs. and Sat. at 2.00. THE PASSING SHOW OF 1916

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COLUMBIA THEATRE BWAY, 47th STREET, N. Y. SPIEGEL REVUE

THE INDIVIDUAL SUCCESS OF THE SEASON
WM. E. MEEHAN
Portraying "Mugg," with "Turn to the Right" Co., Gaiety Theatre, New York, indef.

BUSY WEEK FOR FIRST NIGHTERS.

SEVEN NEW SHOWS AND ONE REVIVAL.

DRAMA, COMEDY, FARCE, MUSICAL SHOW AND SPECTACLE IN LIST.

The week of Aug. 28 promises to be one of the busiest of the season of 1916-17 for New York theatregoers in general and first nighters in particular.

Monday night, Aug. 28, began with "Somebody's Luggage," in which James T. Powers is starring, and which opened at the Forty-eighth Street Theatre. On the same night "Sybil" was revived at the Empire. This opening was something of a record breaker, in that it was the first time a musical show had ever been presented at this home producing house of the late Charles Frohman.

The Longacre followed Tuesday night with "A Pair of Queens," a farce in which three authors contributed their services.

On Wednesday night the Playhouse opens with "The Man Who Came Back," and on the same evening, at the Forty-fourth Street, "The Girl From Brazil" will be seen.

One of the big events of the week will be the opening of the Hippodrome with a new show entitled "The Big Show." This will occur Thursday night, Aug. 31. On the same date "The Flame" will be given at the Lyric.

As an almost week end offering, "Fast and Grow Fat" will be presented at the Globe on Friday night.

On paper this is a very formidable array of productions which, when added to those already running, should furnish a list from which the local public can draw entertainment for some time to come.

NEW RELIANCE THEATRE.

OAKLAND, Cal., Aug. 26.—The new Reliance Theatre, at Clay and San Pablo Avenue, will be opened to the public to-day. Arrangements have been made to show the best of the output of the film world in feature pictures. According to A. J. Vastrum, who has a long lease, the theatre will be equipped with one of the finest orchestra organs obtainable.

AMES' LITTLE THEATRE PLANS.

"Hush!" is the title of the comedy which will inaugurate the season of Winthrop Ames' Little Theatre, on Oct. 2. It is the work of Violet Pearn, who has found a novel theme and treated it with a Shavian touch. There are two principal roles in "Hush!" and these have been entrusted to Estelle Winwood, who will make her debut on this side of the water, and to Cathleen Nesbitt formerly seen here with the Irish Players, and last year in Galsworthy's "Justice." "Hush!" is described as a humorous protest against false shame, a satirical slap at extreme prudery.

At the Little Theatre Mr. Ames hopes to produce four new plays. In case of the demand for the continuance of any of these plays he will transfer it to the stage of some other playhouse, thus making the Little Theatre his main producing "plant." Granville Barker has written, especially for Mr Ames, a farce called "The Morris Dance," inspired by the well known novel, "The Wrong Box," by Robert Louis Stevenson and Lloyd Osbourne. This is a farcical play in twelve scenes, thereby necessitating the use of the revolving stage with which this little playhouse is equipped.

"Saturday to Monday," a comedy by William Hurlbut, will be another novelty to be seen here. Feminism of to-day, as exemplified by the two contending forces of suffragettes and their opponents has furnished Mr. Hurlbut with the inspiration for his play.

As an off-set to the comedies chosen for production, Mr. Ames hopes also to present a play by John Masefield, entitled "The Faithful," that should afford a striking contrast. This is a Japanese tragedy based on the historic story of the patriotic Ronin.

For the childrens' afternoons, which have heretofore been such a delightful feature of the playhouse, Mr. Ames has found what he believes to be a genuine novelty. He will present a modern entertainment of marionettes such as was recently the sensation of the European continent. Of course marionettes are no novelty in this country. A few years ago, some Italian marionettes found favor here and created a ripple of interest. But the marionettes which will be shown for the first time on this side of the Atlantic at this theatre, are, like the Munich marionettes, declared to be without precedent in the annals of popular entertainment. The childrens' hours will be assigned to Monday, Tuesday, Thursday and Friday afternoons and Saturday morning. The regular evening bill will be continued irrespective of these juvenile performances. At the Wednesday and Saturday matinees the bill for the regular subscribers and patrons will be the same as at night.

WM. GIBSON AND TEXAS GUINAN,
In vaudeville.

ARLISS IN "PAGANINI."

Klaw & Erlanger and George C. Tyler will present George Arliss, in 'Paganini," by Edward Knoblauch, at the Criterion Theatre in September. Last season "Paganini" was presented in some of the larger cities of the East, and was highly praised.

The company surrounding Mr. Arliss will include Margery Maude, the daughter of Cyril Maude; Sara Biala, Mrs. Arliss, Leila Repton, Charles Harbury, Edgar Kent, R. Leigh Denny, Dudley Digges, John Rutherford and Fred Nicholls.

PLAYHOUSE PLANS PREPARED.

PHILADELPHIA, Aug. 28.—Manager J. Fred Zimmerman is having plans prepared by the Hoffman Co. for a handsome playhouse, which he will have erected at Fourth and Edgemont Streets, Chester, Pa.

The theatre will contain one gallery in addition to the auditorium, and will occupy a plot 110x225 feet. The seating capacity will be 2,500.

CRESCENT SOLD AT AUCTION.

The Crescent Theatre, in the Bronx, was offered in foreclosure proceedings last week in an action by J. M. Haffen against the Vlon Amusement Co., to secure a judgment of $26,948. The property was acquired by Hattie Leissberger on a bid of $5,000 over a prior mortgage of $175,000 and interest.

TO RAISE PRICES?

PHILADELPHIA, Aug. 28.—Managers of nearly all of the popular priced vaudeville houses met last week to discuss the question of increasing the prices of admission. Heretofore the prices have been ten and twenty, and the intention is after the first of September to make the prices ten and twenty-five cents.

DIXIE CO. AIDS STRANDED CO.

The Dixie Musical Comedy Co. opened Monday, Aug. 21, at Beacon Park, Webster, Mass., following the Kabibble Comedy Co., which was stranded there. The Dixie Co. made a collection, which covered board and transportation.

TWENTY-FIVE YEARS AGO.

LOTTIE WILLIAMS had her picture on the front page of THE CLIPPER.

Doc MILLER was married to Lottie Aymar.

GEORGE HOGAN AND PROF. HART, aeronauts, were killed.

MONROE H. ROSENFELD was in Paris, France.

THE PARK PLACE, New York, disaster caused the loss of a lot of theatrical printing.

J. M. MCELFATRICK, theatrical architect, died.

NEW PLAYS: "Mr. Macaroni," "The Fire Patrol," "Indigo," "The Black Masque," "Captain Karl," "Night and Morning," "Custer," "Incog," "Uncles and Aunts," "Original Sin."

W. S. CLARK was manager of the Mammoth Pavilion, One Hundred and Thirtieth Street and Third Avenue, New York.

J. H. HAVERLY presented Billy Emerson's Minstrels.

HELENE MORA was singing "The Old Race Course," "The Pride of Battery B" and "Drive It Away, Boys."

FRAWLEY AND CURRIE HEAD NEW PRODUCING CO.

T. Daniel Frawley, long a producer for himself and in association with various managers, and William H. Currie, formerly of the producing firm of Broadhurst & Currie, are president and secretary and treasurer, respectively, of the June Amusement Co., a new corporation which will shortly be active in the producing field.

The first production sponsored by the new concern will be "The Right Little Girl," a comedy in three acts by Mrs. Charles Doremus and Leonidas Westervelt. For the leading role in this play, which will be produced out of town in October, June Keith has been engaged. It is the intention of Messrs. Frawley and Currie to surround Miss Keith with a cast of well known players.

"The Right Little Girl" and subsequent productions will be staged under the direction of Mr. Frawley.

Mr. Currie's activities in the new concern will not affect his connection with Joseph Brooks, with whom he is now associated as manager for Taylor Holmes.

MISS TAYLOR OPENS SEASON OCT. 5.

Laurette Taylor will appear in New York, Thanksgiving week, in a repertoire of three plays by her husband, J. Hartley Manners. These plays are "The Harp of Life," "Happiness" and "The Wooing of Eve." Her road tour, which begins in Atlantic City, Oct. 5, includes Washington, Detroit, Rochester, Syracuse, Cleveland and Philadelphia. She will play "The Harp of Life" in these cities. Last Spring she appeared in "The Wooing of Eve."

The company provided by Klaw & Erlanger and George C. Tyler for Miss Taylor's support includes Philip Merivale, W. J. Ferguson, Ffolliott Paget, Lynn Fontanne, Dion Titheradge and Violet Kemble Cooper.

JOE WELCH, IN "THE PEDDLER."

A revival of "The Peddler," with Joe Welch in his original role, is interesting Brooklyn playgoers at the Grand Opera House, where the new International Circuit policy went into effect, Aug. 26, under management of Chas. W. Daniels. Sunday vaudeville concerts will be in order throughout the season.

JAMES J. LOWRY DEAD.

"Jim" Lowry, well known in old time variety, and later as a burlesque comedian and manager of his own burlesque companies, of the firm of Butler, Jacobs & Lowry, in the Empire Circuit, died suddenly on the operating table at the Brooklyn Hospital, Aug. 25.

SUES FOR DIVORCE.

CINCINNATI, Aug. 26.—Herschell C. Weiss, who claims to be an actor, filed suit for divorce, here this week, against Wanda Weiss, whom he married in 1908.

WILL OF MRS. FRED NIBLO FILED.

The will of Josephine Cohan Niblo was filed Aug. 23, in the Surrogate's Court, New York.

The will, which is dated June 5, 1912, provides that her property be held by her mother, Helen F. Cohan, in trust for the support of Frederick Niblo Jr., her infant son.

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ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

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DRAMATIC.

E. L., Stamford.—We do not know the present whereabouts of the party. Address her in our care and we will advertise letter in CLIPPER letter list.

G. A. Z., Atchinson.—As far as we know his sole experience with a circus was with the Barnum & Bailey Show.

A. R. T., Orange.—He appeared in Denman Thompson's production of "The Old Homestead," at the Academy of Music, New York.

S. S., Kansas City.—See answer to E. L., above.

L. H., New York.—Address him in care of the Great Dominion Shows, Port Huron, Mich., this week; Detroit, Mich., next week.

THERE will be three "Natural Law" companies out this season.

LEO DITRICHSTEIN opens in "The Great Lover" Sept. 4, at the C. and H., for four weeks.

ARTHUR C. AISTON will present "The Girl He Couldn't Buy," for the first time, Labor Day, at Camden, N. J.

PEGGY SMITH, of "The Passing Show of 1916," was taken last week to St. Vincent's Hospital, New York, suffering with appendicitis.

FISKE O'HARA opens his season this week in Minneapolis, Minn., in his new play, "His Heart's Desire."

"YANKEE DOODLE DICK" had its *premiere* Aug. 24 at the Lyceum, Rochester, N. Y. The Tennant Producing Co., Inc., made the production.

KATHERINE GREY, who is resting in Maine, returns shortly for rehearsals of "Jane Clegg," which opens Sept. 18, at the Princess, New York.

MONOLITH AMUSE. CO., theatrical, motion pictures, incorporated at Albany, Aug. 22, for $10,000; P. A. Zizelman, I. Henderson and F. C. Whitney.

ELLA WHEELER WILCOX PHOTO PLAYS, Inc., moving picture machines, films, theatres, incorporated at Albany, Aug. 23, for $100,000; F. H. Macus, W. Smith and A. C. Thomas.

STUART-PIERCE CORP., theatrical, motion pictures, incorporated at Albany, Aug. 23, for $50,000; A. F. Pierce Jr., D. E. Stuart and A. C. Ogden.

"JUSTICE" opens the season Sept. 21.

KIRAH MARKHAM, an actress, new to Broadway, will be seen in "Mister Antonio."

CHARLES COLLIER has been engaged for the role of Arnold Macy in "The Eternal Magdalene," in which Eugenie Blair will star.

WILLIAM J. HYDE, president of the Hyde & Behman Amusement Co., and Mrs. Grace M. Blakely were married Aug. 23 at Bay Shore, L. I.

THE B. S. Moss Prospect Theatre, in the Bronx, will re-open Labor Day, presenting continuous vaudeville and feature pictures.

STUART WALKER intends to make a tour of this country with his Portmanteau Theatre, beginning early in October.

SUE MacMANANY has signed for an important role in "Are You My Wife?" Max Marcin's new play.

"THE GIRL FROM BRAZIL," it is now announced, will be given its first New York production Wednesday evening, Aug. 30.

"WHAT'S YOUR HUSBAND DOING?" the new starring vehicle for Maclyn Arbuckle and Thomas W. Ross, is ready for rehearsal.

THE
CLIPPER REGISTRY BUREAU

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SEE COUPON ON ANOTHER PAGE.

HENRY MORTIMER has gone for a cruise on Long Island Sound, prior to starting rehearsals with Mrs. Fiske's "Erstwhile Susan" Co.

AVERY HOPWOOD intends going to London to superintend the staging of "Nobody's Widow" when Doris Keane puts that play on the stage there.

"FAST AND GROW FAT" was presented for the first time on any stage, Aug. 24, at the Broadway, Long Branch, N. J. It opens at the Globe Sept. 1.

GEORGE COHEN'S KINGSTON THEATRES CORP., theatrical, athletic, picture, etc., incorporated at Albany, Aug. 25, for $75,000; F. Herron, M. H. and G. Cohen.

BOOTH TARKINGTON, author of "Mister Antonio," Otis Skinner's new play, is assisting Mr. Skinner, who is personally directing rehearsals of the play.

THEODORE STIER has been engaged by Charles Dillingham as musical director for Pavlowa, in her ballet, "The Sleeping Beauty," which will be a feature of the new Hippodrome show.

CHARLES LANE has returned to New York from his Summer camp on Cape Cod, to begin rehearsals with "The Cinderella Man," with which he will again play the role of D. Romney Evans.

STEPHEN M. VAN ALLEN, who backed the recent Sheepshead Bay "Stampede," committed suicide Aug. 24 by firing two shells of a double-barreled shotgun into his breast. He was alone aboard his cruising launch.

STANLEY DARK, Maude Campbell, Bennett Southard, and Wright Kramer, are recent additions to the cast of "The Man Who Came Back," which is billed to open Wednesday night, Aug. 30, at the Playhouse.

"THE FLAME" opens Aug. 31, at the Lyric.

"MR. LAZARUS" closed Tuesday night, Aug. 22, in Stamford, Conn., It will reopen Oct. 2.

LEONORA ULRICH has returned to New York and will be seen in a Belasco production.

LABOR DAY matinees will prevail at the various New York theatres.

CECIL LEAN has purchased a Summer home at Lake Sunapee, N. H.

"THE BLUE PARADISE" opens the season Sept. 17, in Chicago.

ROSAMOND CARPENTIER has been engaged for the leading role in "Miss Devil-May-Care."

SIR HERBERT TREE sailed for England last week on the *St. Paul*.

OZA WALDROP and company will start rehearsals of "Friend Martha" week after next.

BOOTH TARKINGTON'S story, "Seventeen," will be filmed by the Famous Players.

ROBERT CAMPBELL has secured the American rights of "Tiger's Cub," now running at the Queen's Theatre, London, Eng.

ALLAN DINEHART announces that he will have his act, "The Meanest Man in the World," elaborated into a three act play, in which he will star next season.

"SYBIL," it is positively announced, will stay but four weeks at the Empire, New York, and will then visit Boston, Philadelphia and Chicago, in succession.

MANAGER GEORGE BLUMENTHAL has engaged Kojima Namiko to do "The Birth of the Sun" dance in Mary Lee Wertheimer's Japanese opera, "Noto," now rehearsing.

"FRIEND WIFE" is the title of a new piece by Harry Segall and Charles Sumner, which May Irwin has under consideration for a starring vehicle.

AL. CANBY sailed for London last week to take charge of the "Daddy Long Legs" Co. at the Duke of York's Theatre, replacing Gilbert Miller as the company's representative.

DIXON VAN VALKENBERGH, well known in publicity circles, will, during the coming season, officiate as publicity agent for the American College of Physical Education, Chicago, beginning Sept. 15.

NOW READY

THE NEW CLIPPER RED BOOK

AND DATE BOOK

For Season 1916-1917

It contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.

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PALACE.

ELMER F. ROGERS, MGR.

Adelaide and Hughes, with their company of dancers, again walked away with the show, their second week here. Deservedly billed as America's premier dancers, this happy combination lends class to any program. Monday evening they seemed to work better than ever, with the result that they received one of the biggest receptions in their entire career. "The Garden of the World," a new war dance written by Mr. Hughes, proved the same success as last week.

Grace La Rue, with Charles Gillen at the piano, in her third week here, still retains her popularity. She offered an entire new repertoire of songs, featuring "Shades of Night" for the first time with marked success. Other successful songs were "Tango Dream" and "They Didn't Believe Me."

Paul Morton and Naomi Glass, in their musical satire, "1916-1950," introducing their well known bungalow scene, went over nicely. The audience found no fault with their offering and applauded them accordingly. It's almost the same skit they showed on their last appearance here, with new scenery.

Nellie V. Nichols, programmed as Nellie Niscivbo, with the aid of the printer, was the same Nellie, putting over her numbers with wonderful effect. Miss Nichols featured the song called "Baby Shoes," putting it on like a production.

Winsor McCay, with his pet, "Gertie," got the laughs. It's about the steen time McCay has shown her here, but the crowd liked it.

The Honey Boys pulled down number two position, but the way they went over showed that this position at this house is a help rather than a handicap. The boys simply had things all their own way while they were on. The act is different, and as they are always adding new material, it makes their performance always new. "Are You From Dixie" proved a good opening song. "Turn Back the Universe and Give Me Yesterday" was their feature number, and Bill Thompson surely can do justice to it. It was good for several bows. "Underneath the Stars" made a corking good encore.

Paul Gorden, truly named "The Wire Wonder," started things off to a rapid pace. He is indeed an expert on the wire, and his many difficult stunts amazed the large audience.

Morris Cronin's Merry Men, in moments of mirth, and showing remarkable electrical effects, held them seated in the closing position. Mr. Cronin has added several new features since the act last appeared here. A cakewalk performed by an electrical hen and rooster, was a feature.

"The Age of Reason," featuring Vivian and Genevieve Tobin, a problem play for children by Cecil Dorian, met with a fairly good reception. It is a rather talky affair, but has a better punch at the finish to send it over. It was originally produced by the Washington Square Players. (See New Acts.) *Jack.*

AMERICAN.

CHAS. POTSDAM, MGR.

Monday afternoon, Aug. 28, saw a crowded house and a good show. John O'Malley, the headliner, carried the honors away.

Johnson and Wells (man and woman) opened the show. This colored act has played on the big time and made good here. The dancing of Johnson is one of the features of the act. At finish took two bows.

Forrest City Trio (three men), in one. A comedy singing act. (See New Acts.) Took three bows.

The Reynolds (man and two women), in a classy singing and dancing act. (See New Acts.) Took four bows.

Juliet Wood and company (man and woman) were one of the laughing hits of the show. The work of man (who is not programmed) stood out. He knows how to put a laugh over. Miss Wood has an act that can play on this circuit. Took four bows.

Five Lyceum Girls, a violin specialty, that is a big flash. ((See New Acts). Took three curtains. Maidie De Long, in her original specialty, in one, started the laughs again. She is an established act on this circuit. At finish took four bows.

"Fired From Yale" (two men and woman), a comedy sketch. The players all do their share in getting the laughs over, and at finish took three curtains.

John O'Malley, the Irish tenor, on next to closing, was the hit of the show. He has a rich tenor voice and knows how to put a number over. In a Prince Albert coat, and not over dressed, he looked the part. His routine of numbers is well laid out. "Killarney" was his starter. "Ireland Must Be Heaven," his second, was well applauded. "Turn Back the Universe" was well rendered. "Irish Lullaby" was liked. "I Hear You Calling Me" was a gem and an encore number. "Mother Machree" brought him back for eight bows.

Elbert Hubbard and company (three men) closed the show with a corking good straight and comedy cycle act. The comedians worked at all times and got the laughs. At finish took two bows. *Sam.*

PROCTOR'S FIFTH AVENUE.

WM. QUAID, MGR.

The usual order of things, a packed house, was in evidence Monday afternoon, Aug. 28, and a well arranged bill of entertainng acts was offered by Manager Quaid.

In No. 1 position appeared the Kelso Boys, one doing straight, the other comedy, two all round clever performers. They do not do much of any one thing, but their act contains such a variety of stunts that it keeps you busy watching them. Club juggling and juggling of other things, balancing and hoop rolling are among the things they do. The straight did a very clever stunt when he performed a sort of buck dance and juggled three clubs at the same time. Their efforts were rewarded with their full share of applause.

Ted and Corrinne Breton, in their singing and talking act, open with "The Camera Man," and then go into a little talk. The young lady plays a harp, and for a finish they sing a medley together. A good act.

Helen Page and company (two men and a woman) presented a sketch which dealt with frontier life. (See New Acts.)

Ed. Morton undoubtedly scored a hit. After singing the usual three songs he was recalled, and recalled until he had sung six numbers, which found favor. He started off with "You Wouldn't Know the Old Town Now." Then followed "Since Maggie Dooley Learned the Hulie," "I'm Cured," "Moisha Machree," "Roaming Romeo" and a dash of "Yaaka Hula."

Shoen and Mayne were well received. (See New Acts).

Paul McCarthy and Elsie Faye found favor. (See New Acts).

Truly Shattuck and Marta Golden, in their clever singing and talking act, scored a great big hit. Among the numbers they sang were "She's the Sunshine of Virginia" and "Normandy," and for a finish they rendered "Yaaka Hula," while they "picked" small guitar shaped instruments. They had the audience from the start, and fully earned the hearty recognition accorded them.

Joyce, West and Seena (two men and a woman) did remarkably well in closing position. They open with man at piano and his partners dancing. Then follows a solo dance by the man. Then a piano solo, in which the pianist gave a Sousa march with ragtime variations. A double dance finish concludes a cleverly arranged and executed act. The pianist is very clever and plays all the music for his partners. The young lady is a graceful dancer, and man dancer is a corker. It is a capital act.

NEW BRIGHTON THEATRE.

GEO. ROBINSON, MGR.

Another remarkably strong vaudeville entertainment has been assembled for the delectation of the patrons of the popular beach resort this week. Old favorites are in the majority, and the fact that vaudeville audiences are loyal to their idols was never better illustrated than in the manner that Eddie Leonard, Nat Wills and Willa Holt Wakefield were received Monday night. These acts all registered hits of huge proportions in the second half, while the receptions accorded Mable Russell and Marty Ward, and Ed. F. Reynard and Mlle. Bianca, in the opening session, showed further evidence of the regard that the theatregoing public feels for its tried and true entertainers.

Louis Stone opened. He is a novelty dancer who can perform quite as well standing on his head as in the more natural and conventional position Stone's act is well staged and went exceedingly well considering the disadvantages of the initial position.

Fritz and Lucie Bruch rendered several high class selections on the cello and violin. "Mighty Lak a Rose" and "Berceuse de Jocelyn" established this clever pair of instrumentalists as musicians of more than ordinary ability.

Mlle. Bianca and Ed. Reynard (see New Acts), the former an artistic toe dancer and the latter a ventriloquist with the right idea of comedy values, form a decidedly high class combination.

Marty Ward and Mabel Russell (see New Acts), assisted by two young chaps with regular voices, struck soft going, and put over a melange of singing, dialogue and comedy that established them as prime favorites in short order.

Harry Beresford and company, presenting Tom Barry's idyllic little comedy, "Twenty Odd Years," held the audience's undivided attention from the start to the tag line of their artistic sketch offering. The playlet is competently acted, Mr. Beresford playing a true to life character in thoroughly legitimate style. The pretty cottage set and the lighting effects also go a long way to making "Twenty Odd Years" considerably better entertainment than most of its prototypes. Assisting Beresford, Isabel Mendoza and Frederick Howard, ingenue and juvenile, respectively, are all that could be desired.

Doyle and Dixon, the dancing boys, who made them sit up and take notice in "Stop! Look! and Listen!" last season, on Broadway, opened after intermission. Few terpsichorean specialists can equal this team of "somewhat different" steppers. They are one of the real big hits of the show this week, the double "constable" number from the S. L. & L. show landing a young whirlwind of approbation. One or two well written comic songs, properly delivered, also helped to make Doyle and Dixon an unqualified success.

Willa Holt Wakefield, looking as charming as ever in a picture hat and costume that may be feebly described by a mere man as stunning, sang several of her old favorites, closing with her masterpiece, "He's My Pal," the latter being included in the numerous requests that came from all over the house after Miss Wakefield had concluded her regular turn.

Eddie Leonard and company were next, and cleaned up the big hit of the evening. Eddie worked like a Trojan, and the banjo orchestra capably supplemented his efforts. After running through his complete territory from "Ida Sweet As Apple Cider" to "Roly Poly Eyes," Leonard simply had to beg off with a neat speech of thanks.

Nat Wills followed the show and started his act with a very kindly and professional boost for one or two of the artists who had preceded him. Nat declared among other things that he had "copies." Nat is all wrong there. There is only one Nat Wills, the so-called copies being miles away from the original.

The Four Amaranths, a quartette of nifty acrobatic dancers, rounded out a corking show. The girls work beautifully together and can hold down a spot on any first class bill. *Bill.*

AUDUBON.

SAM MYERS, MGR.

Monday night, Aug. 28, was cool, and a corking good playing show was seen by a full house, and was appreciated.

The Harlequin Trio (two men and woman) do a classy dancing act. The two boys, made up as Harlequins, are good dancers. The girl in the act is comely, and what little she did was well done. They were awarded two bows.

"Don't Lose Your Nerve" (two men and woman), a comedy sketch with a corking good idea. The players missed many a good opportunity. One line spoken by the woman should be eliminated. The line was a big laugh, but is not for vaudeville. At finish took three curtains.

Holmes and Reilly (man and woman), in one, with classic and operatic songs, have an act that is sure fire. Holmes, in orchestra pit, sang a ballad, and Miss Reilly, in classical and operatic numbers, has a pleasing voice. Received six bows.

Curry and Graham (man and woman), in one, with singing and talking, do an act that can play on any bill. (See New Acts). Took four bows.

Lucy Gillette juggled and danced her way into the hearts of those out front. This little lady is a finished artist, and went just as big as I saw her at the Palace five weeks ago. At finish took four curtains.

Handis and Millis (two men), closing the show, made good. They are nifty, eccentric dancers. One of the men does a nut comique which is away from the beaten track. Their work with the hats got the laughs. This act could play on any bill. Received four bows.

Triangle feature, "Hell To Pay Austin," with Wilfred Lucas and Bessie Love, held the interest of the audience till the finish. *Sam.*

NEW VAUDEVILLE ACTS

MLLE. BIANCA AND ED. F. REYNARD.

THEATRE—New Brighton Theatre.
STYLE OF ACT—Ventriloquial act, introducing dance specialties incidentally as part of the action. A comedy act.
TIME OF ACT—Twenty-two minutes.
STAGE SETTING—Full stage. Special set carried, showing interior of country court room.
PERSONS IN ACT—Two.
EQUIPMENT—Eight or ten dummies.
SONGS—One. Sung by Mlle. Bianca, "Waltz de Vienna."
DIALOGUE—A funny routine of well written comedy material.
WARDROBE—Mlle. Bianca wears three expensive costumes for her dances. All look well from the front.
ESTIMATED VALUE OF ACT—Can easily hold down number "three" in first part, or second after intermission. Spot on any first class bill. Good second feature.
REMARKS—Ed. F. Reynard, the ventriloquist, for his re-entry into vaudeville has arranged a first rate routine of comedy dialogue between himself as a theatrical manager, and a judge (dummy) sitting on the bench in a typical country court room.

Other dummies grouped about the room occasionally join in the conversation, which principally concerns the show the manager intends to give that night in Hicksville Opry House.

A comedy policeman, an old darky, and a wench, interrupt the proceedings once or twice, for a laugh or two but the talkative "judge," with a tendency to expectorate indiscriminately, is the main laugh producer.

During the action of the little skit Mlle. Bianca does three likeable dances. She is a clever toe dancer, and the diversion created by her appearance in the act lends a pleasing touch of novelty to a well staged and very entertaining ventriloquial turn.

MABEL RUSSELL, MARTY WARD & CO.

THEATRE—New Brighton Theatre.
STYLE OF ACT—Singing, dancing, talk and comedy.
TIME OF ACT—Twenty minutes.
STAGE SETTING—Open in "one." Change to "two." Close in "one." House stuff.
PERSONS IN ACT—Four.
SONGS—"Since Mother Goes to Movie Shows" and two specially written medleys.
DIALOGUE—A few "gags" and one or two bits.
WARDROBE—Miss Russell wears a becoming evening dress. Men wear comedy costumes.
EQUIPMENT—Piano.
ESTIMATED VALUE OF ACT—Can stand feature billing and make good on any first class bill.
REMARKS—Mable Russell and Marty Ward and company were one of the hits of a very strong bill at the Brighton this week. Miss Russell plays straight through most of the act, while Ward assumes an eccentric comedy character. Two young fellows, one with a good voice and the other with an exceptional tenor voice, assist the principals in putting over several numbers, calling for harmony, and a comedy medley at the opening and closing of the act.

A little burlesque drama and a gag or two serve to relieve the singing for a few momnets.

The singing, however, is the big feature of the turn, and should land it safely in the "hit" column in almost any sort of company. Miss Russell scored an individual success.

HELEN PAGE AND CO.

THEATRE——Proctor's Fifth Avenue.
STYLE OF ACT—Dramatic sketch.
TIME OF ACT—Sixteen minutes.
STAGE SETTING—Interior of cabin.
SCENERY—Special set.
PERSONS IN ACT—Three (two men and woman).
WARDROBE—Appropriate.
DIALOGUE—Fair.
CONSTRUCTION—Only fair. At times clumsy.
ACTION—Needs quickening.
SITUATIONS—Not well worked out.
ESTIMATED VALUE OF ACT—Only fair.
REMARKS—"The Fairy Tale," a sketch by Hugh Herbert, while lacking the "punch" at present, appears to have the ground work for a stirring dramatic playlet. The story tells of a girl of eighteen, living on the Canadian frontier with a man who passes as her father, a grizzled, brutish Canuck. The girl, who talks the patois of the French Canadian, is romantic and believes in fairy tales. As the sketch begins she is seated by the fire reading a tale of a fairy prince who appears before a princess. A knock at the door stops her reading. A young frontiersman enters. The girl at once falls in love with him and tells of the reward of $100 offered for the apprehension of a murderer. If she can get that reward she and her new acquaintance can marry.

They are interrupted by the approach of the girl's supposed father. The girl secretes the young man behind a curtain. The old man enters. Says he is going after the reward and then he will marry the girl. In order to perfect his marksmanship he places his hat on the curtain behind which young man is concealed, and is about to fire. The girl objects, places hat higher, and man shoots. Young man comes out with hands above head.

The old man says he's going to kill him and then marry the girl, who is not his daughter. Young man denounces him as the murderer for whom reward is offered, and the old man acknowledges it is so.

The old man then leaves the young fellow in charge of the girl, while he fetches a rope to bind him with, and as he passes out the door of the cabin the girl shoots and kills him. The fall of the curtain finds the girl in the arms of the young man.

"THE AGE OF REASON."

THEATRE—Palace.
STYLE OF ACT—Problem play for children.
TIME OF ACT—Twenty minutes.
STAGE SETTING—Interior of home.
SCENERY—Special set.
PERSONS IN ACT—Six (four women, two men).
WARDROBE—Showy.
DIALOGUE—Fair.
CONSTRUCTION—Excellent.
ACTION—Slow.
COMEDY—All.
ESTIMATED VALUE OF ACT—Second feature.
REMARKS—Following the announcement some weeks ago by the Palace management to supply their patrons with new and leading one act playlets, "The Age of Reason,' produced earlier in the season by the Washington Sq. Players, had a showing here, and made a fairly good impression.

While the action is somewhat drawn out at times, it closes with a punch required to send it over.

Vivian and Genevieve Tobin are featured, and ably portrayed their characters. Briefly the story tells of the daughter whose parents are about to be divorced, and her endeavor to reconcile them. The rest of the company were well cast, and gave splendid performances.
Jack.

SHOEN AND MAYNE.

THEATRE—Proctor's Fifth Avenue.
STYLE OF ACT—Talking and singing.
TIME OF ACT—Twelve minutes.
STAGE SETTING—In one.
PERSONS IN ACT—Man and woman.
SCENERY—House.
SONGS—Three.
DIALOGUE—Bright, clever patter.
WARDROBE—Appropriate.
ESTIMATED VALUE OF ACT—Will fit on any bill.
REMARKS—Opening with patter, she follows with the song "Mama Was Her Name." He sings "I'm Crazy About Somebody," and they sing together "Teach Me How to Love." Shoen and Mayne have a good routine. They are clever performers and have the knack of putting their songs and talk over the footlights. Their patter is of the bright, snappy kind that always makes for success.

FORREST CITY TRIO.

THEATRE—American.
STYLE OF ACT—Singing and comedy.
TIME OF ACT—Twelve minutes.
STAGE SETTING—In one.
PERSONS IN ACT—Three (three men).
SCENERY—House.
SONGS—Five (four popular, one special).
DIALOGUE—Very little.
WARDROBE—Good.
ESTIMATED VALUE OF ACT—Can play an early position on this circuit.
REMARKS—Forrest City Trio, a singing and comedy act in one. The men make up as a riding master, a country jay, and a straight. They open with a few lines then go right into a medley of "Wedding of Sunshine and the Rose," "Sante Fe" and "Listen to the Dixie Band," a good opener. A ballad by tenor, "Dream of a Dreamer," was well rendered. While the singing comedian does a bit of pantomime business that gets the laughs. A comedy song, "She Lives Down in Our Alley," by the comedian, was well done. Their closing number, "Orange Blossom Time," was well done. This is a pleasing act and could play No. 2 position on any bill on this circuit.
Sam.

CURRY AND GRAHAM.

THEATRE—Audubon.
STYLE OF ACT—Singing and talking.
TIME OF ACT—Fifteen minutes.
STAGE SETTING—In one.
PERSONS IN ACT—Two (man and woman).
SCENERY—House.
SONGS—Three (two popular, one special).
DIALOGUE—Good.
WARDROBE—Good.
ESTIMATED VALUE OF ACT—Can play on any bill.
REMARKS—Curry and Graham have a corking good act, in one, with a good routine of songs. They opened with a little talk. Then went into a double song, "Wicky, Wackie Woo," a Hawaiian song that has a pretty swing. Then the man did a monologue with a few Irish stories that got the laughs. He did "Kelly," which was well applauded. The lady then appeared in kilts and sang "The Maid of Dundee," a bit of business. They have a discussion in regard to songs. She claims the Scotch songs are better than the Irish. They each then sang different chorus of these songs, which was a big applause getter. At finish they sang the chorus of "Come Back Dixie." As the act stands, can play on any bill.
Sam.

LYCEUM GIRLS.

THEATRE—American.
STYLE OF ACT—Musical, singing and dancing.
TIME OF ACT—Fourteen minutes.
STAGE SETTING—In two.
PERSONS IN ACT—Five.
SCENERY—House.
SONGS—One (popular).
DIALOGUE—None.
WARDROBE—Good.
ESTIMATED VALUE OF ACT—Can play on this circuit.
REMARKS—Five comely young women, who play the violin. Their act is well laid out and would be flash on this circuit. The girls work at all times. The act does not lag, and one of the girls who does a number, "Some Girls Do," at the same time playing a violin and dancing, stands out. The girl who played "Underneath the Stars" did justice to this number. They make three changes of wardrobe, which look bright.
Sam.

THE REYNOLDS.

THEATRE—American.
STYLE OF ACT—Singing, talking and dancing.
TIME OF ACT—Sixteen minutes.
STAGE SETTING—In two.
PERSONS IN ACT—Three (man and two women).
SCENERY—House.
SONGS—Five (four popular and one special).
DIALOGUE—Very little.
WARDROBE—Very good.
ESTIMATED VALUE OF ACT—Can play on any bill.
REMARKS—The Reynolds (man and two women) do a very classy singing and dancing act. On the opening, man and woman do a double. "Dangerous Girl." Then man did a ballad, "The Black Sheep's Return to the Fold," was well applauded. Then he does a little magic, that is, he takes one of the girls, put her behind screen, and as one of the girls comes up the aisle the other girl apears from behind screen. They are twins, and trick gets a good laugh. The girls make two changes of wardrobe, are good lookers and sing and dance well. The man has a good voice, a good per-

(Continued on page 28.)

LIVE NEWS

BURLESQUE

ROUTES REVIEWS

BY MILL.

UNITED STATES BEAUTIES.

Billy Watson's American Wheel show was on view at the Olympic, New York, last week, and the "production," as it is styled, created a favorable impression and did fair business in spite of the heat.

Elaborate scenic and wardrobe embellishments are provided, with a big bunch of girls, while the principals knew how to get the laughs and applause.

Billy Spencer is featured in big type in the billing and, as Mike Grogan, in his own way, he put over the laugh making material as Grogan himself, also in the disguise of an escaped convict and as a dressmaker.

Virginia Kelsy has cultivated a very buxom figure and a double voice, and she looked, acted and sang well in the role of Mrs. Cohen.

Countess Hedwig Von Mueller was a flirtatious matron who kept Grogan and his pal, Cohen, in hot water with their wives.

George Wopman, as a skinny Hebrew, dispensed that kind of comedy with good success.

Nelda Noble was in the plot as Grogan's wife, and did fairly well with the part and the numbers.

James Horton and Charles P. McGinness were Mr. Johnson and Buster, respectively, the former amusing himself by flirting with ladies other than his wife.

"Two Old Fools" was the first part, in which all this happened.

For the afterpiece, "At the Costumers," Joseph McCoy assumed the part of a jealous German costumer, and did very well with it.

The chorus included: Edna Pierce, Ruth Hemphill, Jane Chapman, Stella Gordon, Madge Dugan, Madge Moore, Vic Dayton, Ivy Joyce, Irene Zara, Clara Van, Lucette Georgie, Lillian Healy, Bobbie Kerns, Dorothy Budd, Eleanor Luker, Irene De Ray, Babe De Ray, Ruth Fredur, Anna Dekoven, Louise Ador.

Among the numbers were: "Mississippi Days," "Island Surrounded by Girls," "Dixie Land," "Love Comes a-Stealing," by Miss Kelsy; "Good Old Days Back Home," "Bring Back the Universe," by the Countess; "Watermelon Time," by Miss Noble; "Shades of Night," by Miss Kelsy; "Kelly," by the Countess; the "Rigid" number, by the chorus girls, led by Mr. Wopman; "Uncle Sam, He Leads the Band," by Miss Kelsy, and "Wake Up America," the finale, for which a large electric flag with waving effects makes a big patriotic flash and brought the audience to their feet.

In the second act, "Make Just This One Dream Come True" gave Miss Noble and Mr. Horton a chance to mingle voices; "Stormy Sea of Love," a bathing suit number by the Countess, showed the bathing girls for encores; for the "Quaker Down in Quaker Town" number half and half dresses showed the girls in different aspects. "The Booga Boo Man" was well sung by Miss Kelsy, and "Keep on Playing That March Time" was a good finisher.

The comedy bits were well mixed in, including the measuring stunts.

WATSON'S BEEF TRUST.

Billy Watson and his company opened the season at Pittsburgh. "Krousemeyer's Alley" and "Krousemeyer's Christening" are the two comedies, with Frank Bambard playing Grogan: Jules Jacobs, Margie Newell, Billy McGarry, Billy Bowers, O. W. Braddock, Jean Leighton and Eleanor Revere in the cast.

Chorus: Lulu Shanley, Lulu Leslie, Lillian Smith, Kitty Dayton, Loretta Claxton, Dolly Gordon, Carrye Bernard, Grace Sachs, Edna Purcell, Lilly Healy, Molly Wilson, Harriett Murray, Rhea Hill, Mamie Howe, Mabelle Reid, May Wagner, Madeline Webb, Edith Ager.

The staff: Billy Watson, owner, producer, stage manager; Billy Eisenlohr, manager; Fred Wertheimer, advance representative; Henry Neubauer, musical director; Harry Rosseau, carpenter; Murray Simons, electrician; Billy Bowers, property man.

THE Roehm and Richard Company, Inc., has been formed by Mrs. A. C. Roehm and Harry H. Richards.

GERARD ALL SET.

Barney Gerard has hit the "bull's-eye" three times in keeping with the promises made from the Gerard office last Summer.

Some Show, with Edmund Hayes, was the first to open on Aug. 6, at Utica, and despite the heat, the show scored instantaneously, and was pronounced a laughing sensation. The vehicle written by Gerard for Hayes was lauded by the press and public as being a relief frrm the comedy furnished by the usual "Dialect Brothers," as one of the newspapers termed it. The scenery and costumes were pronounced a revelation.

The next Gerard offering is the famous Follies of the Day, with an entirely new version of "Hot Dog; or, What Does the Public Want?" written by Gerard, and showing twelve novel and elaborate scenes. The show opened at the Star and Garter Sunday, Aug. 13, and went very well, to a fair sized audience at the matinee, but at night went like wild fire, the show setting itself in two performances, which is quite an accomplishment for such a pretentious show as this season's Follies. Gertrude Hayes, George P. Murphy and Chester Nelson scored heavily, and the music, which Bert Grant composed to Gerard's lyrics, is of the whistling, jingling kind.

The third and last, but not least, show to open was the Americans, featuring Harry "Sliding" Welsh, Monday, Aug. 21, at New Castle, Pa., and it scored instantly. It continued on the Penn Circuit, following six American and Columbia shows, and was pronounced by the house managers to be the best of all the burlesque shows seen up to date. Harry Welsh slid into favor from the start, and was ably supported by a very clever set of people, including Catherine Pearl, Babe Burnette, Marie Mann, Hugby Bernard, Sam Greene and a chorus of twenty. Some of the girls have never been seen in burlesque.

As each one of the above shows are distinctly different and have scored heavily, Barney Gerard can now sit back and wait for the "shekels" to jingle merrily into the box office.

CHICAGO BURLESQUE.

DAVE MARION'S WORLD OF FROLICS.

(Reviewed at the Star and Garter, week Aug. 21.)

With the entire Follies of 1915 production, Dave Marion has given burlesque one of the most stupendous entertainments burlesque goers will ever see. He has made but few minor changes, the important one being whereby Joe Manne replaced Jimmy Lucas, and in starring the colored comedian, S. H. Dudley, who, by the way, is one of the very big hits of the show.

Marion takes credit for writing the book, music and lyrics. The show was staged by Leon Errol, who made a splendid job of it, and his numbers will long be remembered, especially his "Preparedness" and "Radium Girl."

There are eighteen scenes, sixteen show girls, eight ponies and twelve chorus men, besides the principals, which include Joe Manne and Agnes Behler.

GUS ARNOLD'S GARDEN GIRLS.

(Haymarket Theatre, Aug. 21.)

If Gus Arnold could recast his male company so that his comedians will not be outshone by the female principals, he'll have a good show. Anna Raymond, who has a splendid personality and a fine voice, led the "Romany" number and "They Didn't Believe Me," running away with the show. Dollie Sterling took second prize. She put over "Morning, Noon and Night" and "Nobody Cares for Me" in fine style, in the latter number she did an eccentric dance that stopped the proceedings.

The comedy is somewhat stereotyped, but the comedians do the best they can with bits. There are eight ponies and eight show girls in the chorus, all vivacious. The wardrobe is pleasing; the numbers are fair.

THE WATSON-WROTHE SHOW.

Billy Watson and Ed. Wrothe again divide the honors in leading the show. The principals privileged to work in both halves are: Owen Martin, Mabelle Morgan, Estelle Albert, Fred De Silva, Max Fehrman, Gus Roeber and Helen Delaney.

MOLLIE WILLIAMS' OWN SHOW.

George W. Rife, having made arrangements with the Empire Circuit Co., is operating this show, known last season as Bob Manchester's Show, under the above title.

Bob Manchester's Burlesquers was the title used for the opening in Detroit, but commencing with this week all paper will be stripped to conform with the new title.

The program presents "The Hallowe'en Party" and "Some Sanitarium," with Mollie Williams, Jack Duffy, Roscoe Ails, Simon Myers, Teddy Burns, Eva Malvin, Florence Kelly and Frankie Burns in the cast.

Miss Williams and Frank Fanning, assisted by John Dillon, also present their sensational "Danse L'Enticement" as a feature.

The chorus includes: Hazel Weston, Nell Driesdall, Flo Drisdall, Gene Byrne, Kitty Morgan, Helen Andrews, Irene Wallace, Lulu Leroy, Patsy Linford, Helen Drew, Pearl Hamilton, Ruth Glenroy, Nell Burnett, Mildred Adams, Florence Kelly, Billie Du Mont, Carrie Burke, Stella Hilliard, Emirza Mallory, Bobbie Venus.

Staff: Business manager, Martin J. Wigert; stage manager, Teddy Burns; musical director, Richard H. Crosby; carpenter, Fred Glosser; electrician, Chas. Dickson; properties, James McCarthy.

AL. REEVES PUTS IT OVER.

The Hartford, Conn., papers were unanimous in praising Al. Reeves' new production, which opened the season 21 in that city. The show in its entirety was pointed to as the criterion, and each and every member came in for laudatory remarks, including Al. (himself), Pagana, Al. Green, Chas. Robles, the Twentieth Century Four, Edna Clair, Bernice Tabor, Eddy and Earle, Francis Murphy, the impersonator; White and Cavanagh, Sulzback and Miller, as well as the chorus girls, and the wardrobe and scenery. Al. writes: "Well, my show went over big, and it's all I told you it would be. I have certainly one show that will stand for years, like a Ziegfeld Follies, with changes every year to keep it up to the times."

DONATE FLOWERS.

The floral offerings presented to Manager Geo. H. Miner, of the Bronx, and to Minnie Bud Harrison, of the Puss Puss Co., were distributed among the Bronx hospitals after the opening performance.

The staff assisting Mr. Miner includes: David Schneider, treasurer; P. J. O'Hara, advertising agent; Max Schiller, musical director; Frank Howie, stage manager; Herman Field, property man; George Costello, electrician; Joe Biesenthal, doorman; Mrs. Roe, matron.

NEW BEDFORD FOR AMERICAN.

The Orpheum, New Bedford, Mass., will play the American Burlesque Circuit shows, commencing with Pat White's Gaiety Girls, Sept. 4-6, splitting the week with Fall River. Grown Up Babies play New Bedford Sept. 11-13.

ANOTHER STOCK COMPANY.

Elmer Tenley will put on stock at the Darling Theatre, Gloversville, N. Y., beginning Sept. 4, with the following show: Elmer Tenley, comedian; Irving Lewis, Billie Davis, leading woman; May Allen, ingenue; De Graff Sisters, Dancing Millers, and sixteen chorus girls. The opening show will be the Dainty Duchess, and will play over the Independent Circuit.

OPENING IN SEPTEMBER.

The announcement in last week's CLIPPER in regard to Kahn securing the Lee Avenue Theatre, Brooklyn, N. Y., for stock, was another CLIPPER scoop. The opening will be deferred until the middle of September, as the house will be thoroughly renovated and painted. Wm. S. Clark, who will have charge of the house, will make an extensive advertising campaign.

ROSE SYDELL CO.

The Rose Sydell Co. includes: Johnnie Weber, Rose Sydell, Frances Cornell, W. S. Campbell, Katherine Pullman, Sinclair and Tennant, and Wright, Waltjen and Mildred.

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ROUTES.

COLUMBIA CIRCUIT.

MAIDS OF AMERICA—Casino, Broklyn, 28-Sept. 2; Empire, Newark, 4-9.
RAG DOLL IN RAGLAND—Empire, Newark, 28-Sept. 2; Casino, Philadelphia, 4-9.
MERRY ROUNDERS—Casino, Phila., 28-Sept. 2; Bronx, New York, 4-9.
BEHMAN SHOW—Bronx, New York, 28-Sept. 2; Empire, Brooklyn, 4-9.
GLOBE TROTTERS—Empire, Brooklyn, 28-Sept. 2; Park, Bridgeport, 7-9.
MILLION DOLLAR DOLLS—Park, Bridgeport, 31-Sept. 2; Colonial, Providence, 4-9.
TWENTIETH CENTURY MAIDS — Colonial, Providence, 31-Sept. 2; Casino, Boston, 4-9.
HELLO, NEW YORK—Gaiety, Boston, 28-Sept. 2; Grand, Hartford, 4-9.
SIDMAN'S OWN SHOW—Grand, Hartford, 28-Sept. 2; Jacques, Waterbury, Conn., 4-9.
REEVES' BIG BEAUTY SHOW—Jacques, Waterbury, 28-Sept. 2; Newburgh, N. Y., 4-6; Poughkeepsie 7-9.
MIDNIGHT MAIDENS—Newburgh 28-30; Poughkeepsie 31-Sept. 2; H. & S., New York, 4-9.
SIGHTSEERS—Hurtig & Seamon's, New York, 28-Sept. 2; Orpheum, Paterson, 4-9.
PUSS PUSS—Orpheum, Paterson, 28-Sept. 2; Empire, Hoboken, 4-9.
WELCH'S BURLESQUERS—Empire, Hoboken, 28-Sept. 2; People's, Philadelphia, 4-9.
BON TONS—People's, Phila., 28-Sept. 2; Palace, Baltimore, 4-9.
ROSE SYDELL'S LONDON BELLES—Palace, Baltimore, 28-Sept. 2; Gaiety, Washington, 4-9.
GOLDEN CROOKS—Gayety, Washington, 28-Sept. 2; Gaiety, Pittsburgh, 4-9.
LIBERTY GIRLS—Gaiety, Pittsburgh, 28-Sept. 2; Star, Cleveland, 4-9.
WATSON'S BEEF TRUST — Star, Cleveland, 28-Sept. 2; Empire, Toledo, 4-9.
BOSTONIANS—Empire, Toledo, 28-Sept. 2; Lyric, Dayton, 4-9.
HIP, HIP, HOORAH GIRLS—Lyric, Dayton, 28-Sept. 2; Olympic, Cincinnati, 4-9.
A NEW YORK GIRL CO. — Olympic, Cincinnati, 28-Sept. 2; Columbia, Chicago, 4-9.
STEP LIVELY GIRLS — Columbia, Chicago, 28-Sept. 2; Berchel, Des Moines, Ia., 4-6.
MARION'S BIG SHOW—Berchel, Des Moines, Ia., 28-30; Gaiety, Omaha, Sept. 4-9.
SOME SHOW—Gaiety, Omaha, 28-Sept. 2; open 4-9; Gaiety, Kansas City, 11-16.
HOWE'S KISSING GIRLS—Open 28-Sept. 2; Gaiety, Kansas City, Mo., 4-9.
STAR AND GARTER SHOW — Gaiety, Kansas City, 28-Sept. 2; Gaiety, St. Louis, 4-9.
FOLLIES OF THE DAY—Gaiety, St. Louis, 28-Sept. 2; Star and Garter, Chicago, 4-9.
ROSELAND GIRLS—Star and Garter, Chicago, 28-Sept. 2; Gaiety, Detroit, 4-9.
HASTINGS' BIG SHOW—Gaiety, Detroit, 28-Sept. 2; Gaiety, Toronto, 4-9.
MOLLIE WILLIAMS' OWN CO.—Gaiety, Toronto, 28-Sept. 2; Gaiety, Buffalo, 4-9.
MAJESTICS—Gaiety, Buffalo, 28-Sept. 2; Corinthian, Rochester, 4-9.
IRWIN'S BIG SHOW—Corinthian, Rochester, 28-Sept. 2; Bastable, Syracuse, 4-6; Lumberg, Utica, 7-9.
SPORTING WIDOWS—Bastable, Syracuse, 28-30; Lumberg, Utica, 31-Sept. 2; Gaiety, Montreal, 4-9.
BOWERY BURLESQUERS—Gaiety, Montreal, 28-Sept. 2; Empire, Albany, 4-9.
BURLESQUE REVUE — Empire, Albany, 28-Sept. 2; Gaiety, Boston, 4-9.
WATSON-WROTHE CO.—Casino, Boston, 28-Sept. 2; Columbia, New York, 4-9.
SPIEGEL REVUE—Columbia, New York, 28-Sept. 2; Casino, Brooklyn, 4-9.

AMERICAN CIRCUIT.

UNITED STATES BEAUTIES — Majestic, Scranton, Pa., 28-Sept. 2; Gaiety, Brooklyn, 4-9.
TEMPTERS—Gaiety, Brooklyn, 28-Sept. 2; Academy, Jersey City, 4-9.
DARLINGS OF PARIS—Academy, Jersey City, 28-Sept. 2; Gaiety, Phila., 4-9.
FROLICS OF 1916—Gaiety, Phila., 28-Sept. 2; Shamokin, Shenandoah, Wilkes-Barre, 4-9.
LID LIFTERS—G. A. R. O. H., Shamokin, Pa., 28; O'Hara, Shenandoah, 29; Majestic, Wilkes-Barre, 30-Sept. 2; G. O. H., South Bethlehem, 4; Orpheum, Easton, 5; Grand, Trenton, 6-9.
GROWN UP BABIES — South Bethlehem 28, Easton 29, Grand, Trenton, 30-Sept. 2; Star, Brooklyn, 4-9.
PAT WHITE'S GAIETY GIRLS—Star, Brooklyn, 28-Sept. 2; Orpheum, New Bedford, Mass. 4-6; Academy, Fall River, 7-9.
MILITARY MAIDS—Fall River, Mass., 30-Sept. 2; Howard, Boston, 4-9.
HELLO, PARIS—Howard, Boston, 28-Sept. 2; Gilmore, Springfield, 4-6; Worcester, Mass., 7-9.
LADY BUCCANEERS—Springfield and Worcester 28-Sept. 2; Gardner, Mass., 4; Greenfield 5, Amsterdam, N. Y., 6; Hudson, Schenectady, 7-9.
GINGER GIRLS—Gardner, Mass., 28; Greenfield, Mass., 29; Amsterdam, N. Y., 30; Hudson, Schenectady, N. Y., 31-Sept. 2; Binghamton 4, 5, Norwich, N. Y., 6; Oneida 7, Niagara Falls 8, 9.
TOURISTS—Binghamton, N. Y., 28, 29; Norwich 30, Oneida 31, Niagara Falls Sept. 1, 2, Star, Toronto, Can., 4-9.
PARISIAN FLIRTS—Star, Toronto, Ont., 28-Sept. 2; Savoy, Hamilton, Can., 4-9.
CHERRY BLOSSOMS—Savoy, Hamilton, Can., 28 Sept. 2; Cadillac, Detroit, 4-9.
HIGH LIFE GIRLS—Cadillac, Detroit, 28-Sept. 2; Open 4-9; Englewood, Chicago, 11-16.
BIG REVIEW OF 1917—Open 28-Sept. 2; Englewood, Chicago, 4-9.
AUTO GIRLS—Englewood, Chicago, 28-Sept. 2; Gaiety, Milwaukee, 4-9.
PACE MAKERS—Gaiety, Milwaukee, 28-Sept. 2; Gaiety, Minneapolis, 4-9.
CHARMING WIDOWS—Gaiety, Minneapolis, 28-Sept. 2; Star, St. Paul, 4-9.
HELLO GIRLS—Star, St. Paul, 28-Sept. 2; Duluth 3; St. Cloud, 4; Mankato, 5; Waterloo, 6; Marshalltown, 7; Cedar Rapids, 8; Ottumwa, 9.
BEAUTY, YOUTH AND FOLLY—St. Cloud, 28; Mankato, 29; Waterloo, 30; Marshalltown 31; Cedar Rapids, Sept. 1; Ottumwa, 2; Century, Kansas City, Mo., 4-9.
FOLLIES OF PLEASURE—Century, Kansas City, Mo., 28-Sept. 2; Standard, St. Louis, 4-9.
CABARET GIRLS—Standard, St. Louis, 28-Sept. 2; Terre Haute, Ind., 4-6; Lafayette, Ind., 7; Michigan City 8; Gary, Ind., 9.
FRENCH FROLICS—Terre Haute, Ind., 28-30; Lafayette 31, Michigan City Sept. 1, Gary 2; Gayety, Chicago, 4-9.
BROADWAY BELLES—Gaiety, Chicago, 28-Sept. 2; Fort Wayne, Ind., 3; Majestic, Indianapolis, 4-9.
MONTE CARLO GIRLS — Majestic, Indianapolis, 28-Sept. 2; Buckingham, Louisville, 4-9.
MISCHIEF MAKERS — Buckingham, Louisville, 28-Sept. 2; Lyceum, Columbus, O., 4-9.
THOROUGHBREDS—Lyceum, Columbus, O., 28-Sept. 2; Zanesville, O., 5; Canton, O., 6; Akron, O., 7-9.
SOCIAL FOLLIES—Zanesville, O., 29; Canton 30, Akron, O., 31-Sept. 2; Empire, Cleveland, 4-9.
RECORD BREAERS — Empire, Cleveland, O., 28-Sept. 2; Erie, Pa., 4, 5; Ashtabula, O., 6; Park, Youngstown, O., 7-9.
TANGO QUEENS—Erie, Pa., 28, 29; Ashtabula, O., 30; Yungstown, O., 31-Sept. 2; Penn Circuit 4-9.
GIRLS FROM JOYLAND—Penn Circuit 28-Sept. 2; Gaiety, Baltimore, 4-9.
AMERICAN—Gaiety, Baltimore, 28-Sept. 2; Trocadero, Phila., 4-9.
SEPTEMBER MORNING GLORIES — Trocadero, Phila., 28-Sept. 2; Olympic, New York, 4-9.
GIRLS FROM THE FOLLIES — Olympic, New York, 28-Sept. 2; Majestic, Scranton, Pa., 4-9.

PENN CIRCUIT.

OPERA HOUSE, New Castle, Pa., Monday.
CAMBRIA, Johnstown, Tuesday.
MISHLER, Altoona, Wednesday.
ORPHEUM, Harrisburg, Thursday.
ORPHEUM, York, Friday.
ACADEMY, Reading, Saturday.

FRED IRWIN'S SHOWS.

With Irwin's Big Show this season are listed: Gould and Stanley, Jean Leonard, Sherlock Sisters, Bonner and Power, Nat Nazarro Troupe.

The Majestics include: Florence Bennett, Paul Cunningham, Keith and Dumont, May Penman, and the Alpines.

STAGE CREW AT SAVOY.

The following is the crew at the Savoy, Hamilton, Can., for this season: Bob McIntosh, carpenter; Jack Wallman, props; Victor C. Lambrecht, electrician; G. Fitzpatrick, grips, and Tommie Dean, flyman.

BILLY "KROUSEMEYER" WATSON jumped the Limited at 11.20 P. M., Pittsburgh to Paterson. He spent nine hours at home, and took the 11 P. M. for Cleveland, O., just to see his family. Cost him $40, but he said it was worth a thousand to see the "Watson Sisters." Notwithstanding the terrific heat, the Beef Trust broke this season's record at Pittsburgh, surpassing the opening of the house, with an extra Saturday.

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THE SPIEGEL REVUE.

RATING.		
Book	**Principals**	**Chorus**
100	95	100
Costumes	**Scenery**	**Comedy**
100	100	100

With book and lyrics by George Totten Smith, music by Ruby Cowan and J. Strause, and arranged by Albert L. Barber, musical ensembles by Lewis J. Morton, and entire production staged by Max Spiegel and Thos. J. Grady, this Spiegel production opened to fine business at the Columbia, New York, Monday, 28.

A strong array of principals has been secured, and with the exception of a little weakness in the singing division, they all presented their entertaining methods with complete success.

Billy Mossey was a whole army of fun, and his funny face, dialect, laugh, dancing and work in general made him welcome in whatever guise he appeared. As the butcher, the station agent, the cook, the applicant for beauty treatment, the musician, etc., he was equally well liked, and with his harmonica playing and dancing, assisted by Harry Crawford, he stopped the show.

Mr. Crawford, as an elongated judge, had a mission of fun making to fulfill, and he succeeded. He was also a candidate for beauty treatment, and on the bench in the night court scene he dispensed justice in a novel manner.

Josephine Young played a French lady in real style, and wiggled her dialect and her shoulders, much to the discomfiture of the impressionable "Lamb" and "Law."

Folley Follette, a shapely blonde, took care of several numbers in addition to her role, and especially loomed up in pleasing manner in the peacock costume near the finale of the second act.

Midgie Miller was a gingery soubrette, with a whole lot of different styles of dances and movements and plenty of magnetism and cuteness, which was well appreciated in her numbers and in her action, also in the specialty with the Callahan Boys. Leo Nadell was a satisfactory straight; Chuck Callahan a pugilistic gent, and Everett Callahan and Harry Allen and George Estelle filled in minor roles.

The scenery is designed on strictly original lines, with a new kind of a spotless town as the subject. the Peacock Room being particularly impressive.

The twenty girls in blue, for the opening medley, lined up full across the stage. Miss Follette sang "Welcome to Spotless Town," and Midgie Miller followed with "Here Comes Baby" for several encores.

Bill Mossey, as Baby's Father, duetted with her in "You're a Doggone Dangerous Girl." "Moon, Dear" was well put over by Miss Follette.

In the lunch room scene the waitresses all strike, and Mossey acts as the cook while Miss Miller qualifies as the waiter and Mr. Crawford as the counter man. Many laughs were caused by their attempts to fill orders. "Trombone Man" was a fetching number, led by Miss Miller. The "Strike, Strike" song was a good ensemble number, and Bill Mossey answered many encores for his singing of "Some Little Bug is Going to Get You Some Day."

"Rag Time Crazy" was sung by Miss Young for a big flash, with the girls.

In the beauty parlor the girls were shown in very complete union suits going through their athletic exercises, after a lot of funny bits had been introduced during the admission of Mossey and Crawford, in female guise, to the class. The song, "Spirit of '76" was Miss Miller's number.

The night court scene presented opportunity for hits and numbers, including the trial of a lady deserting an overgrown baby; of Midgie Miller as an Italian boy, for selling bananas, and of his father, played by Mossey, for killing a man who tickled the monk. A quick change from street beggars to evening gown girls was made in the dark, after Ann Statler had earned the release of the beggar girls by singing "Sunlight of Your Smile" for the judge, for several encores. She then repeated successfully by leading the "Nashville, Tenn.," number.

Some Quartette appeared in Hawaiian outfit to sing "Yaka Hicky Dooly" and "Goodbye, Good Luck, God Bless You." They harmonized well.

The Girl on the Magazine was a posing act, with Marie Allen furnishing the subject for various illustrated covers by means of colored slides thrown about her person, while Miss Follette led a suitable number.

Midgie Miller and the Callahan boys followed in their specialty of singing and dancing, and all three scored.

In the peacock room Mr. Mossey and Mr. Crawford did their musical specialty mentioned above, and Mr Mossey had to beg off. Miss Statler sang "Twit Willow Woo" for six encores, the chorus ably assisting in singing and whistling the catchy chorus. The peacock costumes were very striking. "When the Sun Goes Down in Romany" was well sung by Miss Follette. For the showy finale six models are shown arranged like a fan in a shell, forming a pretty tableau. *Mill.*

JAS. J. LOWRY DEAD.

WELL KNOWN BURLESQUE MANAGER PASSES AWAY SUDDENLY.

James J. Lowry, formerly of the well known firm of burlesque producers and theatre managers, Butler, Jacobs, Moynahan & Lowry, died Aug. 25, at the Brooklyn Hospital.

He had been under treatment for some disorder of vital organs for some time, and was about to undergo an operation for the removal of a cancerous growth. While being prepared for the operation, heart failure caused sudden death.

Ritual services were held at his home, 29 Waterbury Avenue, Richmond Hill, Long Island, Sunday afternoon, and religious services on Monday, prior to burial at the Lutheran Cemetery.

James Lowry was well liked by his brother managers and performers, and he was a member of the Masons, the Shrine and the Elks. His widow, well known professionally as Nellie Hanley, survives him.

He has been active as actor and as manager in the Empire Circuit for many years, the Merry Maidens having been his favorite organization. He was manager of the Casino, Brooklyn, the latter part of last season.

GIRLS FROM THE FOLLIES.

The Girls from the Follies are at the Olympic, New York, this week. The cast includes: Virginia Wilson, Ada Hayman, Dorothy Sherlock, Hodge Holmes, John J. Hawley, Chas. Lane, Harry Van, C. F. White, Baily and Thomson, and the Maori Twins, Hawaiian dancers.

CENSORS GET BUSY.

The Military Maids have been changed considerably since their opening. Harry Harrington's addition to the cast was one of the alterations ordered.

WILLIAM DELANEY, one of the old school actors, and now doorman at the Gayety, Brooklyn, will remember his eightieth birthday for some time to come. Delaney had planned to celebrate the event fittingly, and was "dolled up" for the occasion, but after the strenuous time he had handling the capacity house at the Monday matinee, called off the party. When he finished tearing off stubs and things and had quieted down, he said: "Rather an exciting and busy afternoon for a man that is eighty years old."

LEONA FOX, the double voiced singer with the Darlings of Paris, is making them sit up and take notice over the A. B. C. wheel. Miss Fox and Jack Noble had a birthday party tendered them Monday night, Aug. 28, at Jersey City. All the company was present.

FLO OWEN is doing soubrette with the Lady Buccaneers, and is getting some very nice write-ups. Dick Hahn, who played second comedy with Sim Williams two seasons ago, is playing light comedy with the show, and together they are presenting their dancing act in the olio.

ALBERT H. LEONI, son of Harry and Ruby Leoni, has been appointed assistant treasurer at the Gaiety, Washington, D. C.

THE American Burlesque Circuit shows will play Michigan City, Ind., on Fridays, until Sept. 25, when they will go back to South Bend, Ind., for that day of the week.

MANAGER SUTHERLAND, of the Gaiety, Baltimore, and Manager Morrow, of the Trocadero, Philadelphia, speak in terms of the highest praise of the U. S. Beauties as "a very big production."

SAM, GENE and LOUIS SIDMAN have incorporated Sam Sidman's Own Show Co.

REAL BURLESQUE FOR CINCINNATI.

The Cincinnati Times-Star of Aug. 19 publishes a statement made by Manager Harry Hedges, of the Olympic, promising the complete elimination of objectionable material from the shows playing his house. He taboos "Oriental dancers, boxing matches, amateur nights," and will "make each show stand on its own merits."

WASHINGTON.

"Old Sol" still lingers, and will continue to linger, yet the local managers have taken the bit in their mouth and decided to open up their Fall and Winter season.

BELASCO (L. Stoddard Taylor, mgr.)—"Ramona" opens the season week Sept. 4.

POLI'S (Fred G. Berger, mgr.)—Bickel and Watson, in "Look Who's Here," opened the season Aug 28. "The Eternal Magdalene," with Eugenie Blair, week of Sept. 4.

GAYETY (Harry O. Jarboe, mgr.)—The opening season was well done by the Liberty Girls and Jack Conway. Show was good, and all enjoyed the improvements made in the house. Comfort for all. Good business week 20. The Golden Crooks, with Billy Arlington, week 28. Rose Sydell's Famous London Belles next.

CASINO.—Will re-open as a photo play feature house Sept. 4.

COSMOS—(A. Julian Brylawski, mgr.)—Bill 28-30: "The Minstrel Revue of 1916," De Dios' animals Wood and Mandeville, the Xylophiends, Marie Jordan, McGowan and Gordon. Matinee feature, photo play "The Masked Rider," with Harold Lockwood and Mary Allison, and new pictorial weekly and comedy cartoon. Grand opening season 1916-1917 is set for week Sept. 4, with the new Progressive Policy Program.

KEITH'S (Roland S. Robbins, mgr.)—Bill week of 28: Irene Franklin and Burton Green, Toots Paka and company, Hugh Herbert and company, Margaret and William Cutty, Bellclair Brothers, Ethel Kirk and Billy Fogarty, Burley and Burley, Dupree and Dupree, and Pathe News Pictorial.

LEOW'S COLUMBIA.—Lou Tellegen, first half, in "The Victory of Conscience," and Fannie Ward, in "Each Pearl a Tear," last half week of 28.

LYCEUM (Bob Chambers, mgr.)—Opening was a successful one. S. R. O. was seen week 21. The Parisian Beauties, with James Daily, Sam Barish, Florence Mann, and others, week 28. The Columbia Girls next.

DECATUR, ILL., NOTES.

The Empress Theatre will open Aug. 27, under the management of J. C. Harrison, with an excellent vaudeville bill. There has been about $5,000 spent at this house on new scenery and interior decorations. The color scheme in the lobby was white and black.

The Ringling Bros.' Circus will play Decatur Sept. 20, and there is no question but what they will play to good business, as Decatur is a strictly Ringling town.

Geo. Fenberg, formerly manager of the Empress, has leased the New Auditorium, at Newark, O. He will play American Wheel burlesque every Monday, and other road companies the rest of each week. He played Nancy Boyer Co. Aug. 22, to over $500 gross.

Harry K. Shockley and Chas. Weidner will arrive in Decatur early in September to see to the finishing touches to the new theatre.

Peoria, Ill.—Majestic (Morgan Wallace, mgr.) Morgan Wallace Players opened season Aug. 27, in "Bought and Paid For."

ORPHEUM (Nathan & Greenberg, mgrs.)—Season opened 27, with high class vaudeville. Three shows daily.

HIPPODROME (Seaver Amuse. Co., mgrs.)—Season opens with the film "Ramona," Sept. 3-6. Followed 7, with vaudeville at popular prices.

PRINCESS (Seaver Amuse. Co., mgrs.)—Four acts of vaudeville and pictures, at ten cents admission. Four shows daily.

RINGLING BROS. SHOWS comes Sept. 13.

Youngstown, O.—The theatrical season for 1916-17 has opened, and the season promises to be a successful one. The policies of the different houses are as follows, viz.: The Hippodrome, under the management of John R. Elliott, will continue with the Keith vaudeville circuit, opening Sept. 4.

PARK, under the management of L. B. Cool, will show high class burlesque shows three days each week, and the rest of the time will be divided between the leading road shows and Triangle photoplays. "Experience" Sept. 11-13.

GRAND, under the management of T. K. Albaugh, will present attractions of the new International circuit, as well as the shows playing independently.

PRINCESS, under the management of R. D. Pitzer, will continue its policy of tabloid musical comedies and vaudeville.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) the cinema spectacle "Ramona" week of Aug. 28.

POLI'S (Oliver C. Edwards, mgr.)—Bill 28-30: "The Debutantes," Homer Lind, Girard and Clark, Hilton and Sheldon, the Nagyfys. 31-Sept. 2: Harry Girard and company, Yalto Duo, Hadley Sisters, Gold and Seal, Charles Rogers and company, Lew Wilson.

OLYMPIA and BIJOU, vaudeville and pictures.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) the season at this playhouse will open Sept. 11, with "The Only Girl" as the attraction.

GRAND (Daniel Scullen, mgr.)—Sam Sidman's Burlesquers Aug. 28 and week.

PALACE (W. D. Ascough, mgr.)—Vaudeville includes: Top o' the World Dancers, Ed. De Corsia and company, Fitzgerald and Lorens, Kullarva Bros., Lew Wilson, and Irving and Ward.

STOCK

SPOONER BACK TO STOCK.

On Sept. 4 the Cecil Spooner Theatre, in the Bronx, will revert to its original policy of stock, when Corse Payton will open a stock company with "Bought and Paid For" as the initial offering.

ALL STAR PLAYERS CLOSE.

SCRANTON, Pa., Aug. 28.—This is the farewell week of the All Star Poli Players, supporting Bertha Mann and Walter Richardson. The closing attraction is "Men and Women."

HALL PLAYERS CLOSE.

ALTOONA, Pa., Aug. 28.—The Hall Players closed their season at Lakemont Park Theatre, Aug. 26, presenting "The Bubble."

BENSON PLAYERS CLOSE SEASON.

The stock company at Lexington Park, Lexington, Mass., known as Benson's Players, under the management and direction of Joseph Thayer, closed a successful thirteen weeks' season Saturday night, Aug. 26.

Mr. Thayer, who has been director at the Park for two seasons, has signed to return next Summer. He will join the E. V. Phelan Stock Co., at Lynn, for the regular season, opening Sept. 4.

John Dugan opened with the Somerville Theatre Stock Co. Aug. 28. David Baker will open with Emerson Sites Co., at the Opera House, Lowell, Mass., Sept. 4.

SHERMAN CO. TO OPEN LABOR DAY.

The Sherman Stock Co. will open its engagement for the season Sept. 4 at the Hippodrome Theatre, Dallas, Tex., with the following roster: Elizabeth Daye, leading business; Hazel Wylde, second business; Claire Le Maire, ingenues; Edith Bowers, characters; Frederick Colegrove, leads; Leslie Webb, heavies; Frank Morris, comedy; Thomas Krueger, juveniles; Thomas Wilson, general business and stage manager; George Stutzmann, director; Walter Roberts, characters, and R. F. Duke, scenic artist.

TRUMBULL PLAYERS.

The Trumbull Players, headed by Isabel Gould, playing through New England, carries a complete line of scenic equipment and royalty plays.

Roster: Isabel Gould, Ada Burris, Olive Brown, Dorothy Conant, May Kimbell, Burton Mallory, Ramon Greenleaf, Jack Kearney, Raymond Binan, Wilson Newell, Lawrence R. Trumbull, manager; W. S. Bates, general agent; William Barton, stage manager; Frank Woodruff, carpenter, and James De Wulf, properties.

NATIONAL STOCK CO.

The National Stock is playing indefinitely in Minneapolis, meeting with great success.

Jack Lynn is doing the leads, and F. R. Cole most of the heavies, though he essayed the comedy in "A Girl for a Million" and "Whose Baby Are You?" Miss De Lane is ably handling a strong line of parts, and Miss Lee is taking care of the ingenues. Mr. Van Raensaleer played the heavy in "Smoky Hollow." The company is putting on mostly comedy dramas.

GORDINIER BROS.' STOCK CO.

Loren Sterling and wife (Ella Collins) are with the Gordinier Bros.' Stock Co., making their fourth season under the Gordinier banner. Mr. Sterling is directing and playing principal comedy, and Mrs. Sterling, characters and general business. The company will close the tent season and open in theatres the first week in October, and is booked solid until Christmas over the same territory played last season.

CRAIG PLAYERS ON BROADWAY.

The John Craig Stock Co., of Boston, is well represented on Broadway this season. Wm. P. Carleton, John Craig's leading man for three years, is now appearing opposite Blanche Ring in "Broadway and Buttermilk." Sylvia Cushman, former ingenue at the Castle Square, is now playing one of the leading roles in William Elliott's "Experience," while Justine Adams has a small role in "Turn to the Right."

CECIL SPOONER OPENS CO.

HARTFORD, Conn., Aug. 28.—Cecil Spooner will open a stock engagement at the Hartford Theatre, Sept. 4, in "The Little Terror," and Poli's old stock house will go into vaudeville on the same date, under direction of A. J. Vanni.

INSTALLATION OF STOCK PLANNED.

PHILADELPHIA, Aug. 28.—Negotiations are pending for a lease of the Chestnut Street Opera House by a syndicate which contemplates installing a permanent stock company there.

STOCK AT PARK CLOSES.

YOUNGSTOWN, O., Aug. 28.—The Morton Stock Co. closes this week at Idora Park Casino.

IN TWENTIETH WEEK.

QUINCY, Ill. — Bucking successfully the usual Summer attractions, parks, swimming pools, three stocks, three carnivals, band concerts, and hotter weather than has been known for twenty-five years, the Ed. Williams Stock Co. has continued producing high royalty plays, and has played and is still playing to big business, running merrily along into its twentieth week.

The company closes at the Orpheum here, Sept. 10, and goes directly to Omaha, Neb., to open Sept. 16 at the new Krug Theatre, which is managed by W. W. Cole. "Arizona" will be the opening bill. Only the best of royalty plays and the latest stock releases will be produced. A staff of scenic artists will be kept constantly at work, building and painting special scenery, making each bill a real production.

PLAYERS AT SOMERVILLE OPEN.

SOMERVILLE, Mass., Aug. 28.—The Somerville Theatre Players opened their season at the Somerville Theatre to-night, in "Under Cover." The house and company are under the management of E. H. Gerstle, formerly of the Strand, Newark, and the productions are produced under the direction for Cecil Owen.

G. Swayne Gordon is the leading man; Margaret Lotus, the leading lady; William Townsend plays heavies; Hardie Meakin, juveniles; Edwin B. Bailey, characters; Florence Carette, second woman; Lygia Bernard, ingenue; Grace Fox, character woman; John Dugan, comedian, and Elbert Benson, general business.

"A Full House" will be presented week of Sept. 4.

PHELAN OPENS SEASON.

"The Story of the Rosary" is the play selected by E. V. Phelan to open his stock season, Sept. 4, at the Empire, Salem, Mass. He will also open the Auditorium, Lynn, the same week, with "Sinners."

CLOSES STOCK SEASON.

The Poli stock, at the Palace, Springfield, Mass., will close its Summer season week of Aug. 28 with "The Blindness of Virtue."

THE ED. WILLIAMS PLAYERS are having a long and prosperous season at Quincy, Ill. Mr. Williams states that he is lining up the best stock people procurable to fill out his company for the Winter season.

WALTER H. BEDELL, character man, for the last five seasons with the Hathaway Players, Brockton, Mass., has set sail for Wilkes-Barre, Pa., to play characters with the Krueger-Guthrie Players, at the Nesbitt Theatre, opening Sept. 4.

STOCK AT ELMIRA, N. Y.

Jay Packard will inaugurate a stock season at the Mozart, Elmira, N. Y., Sept. 4. The following players have been engaged: Leonia Powers and Louise Price will be the leading women, May Corinne, ingenue; J. H. Malloy, character comedian; Edward Everett Horton, leads; Ed. McMillian, W. J. Ryder, Howard Wall, Lee Sterett, director; George Patterson, assistant director; W. H. Colby, scenic artist. "On Trial" will be the opening attraction, with "Seven Keys to Baldpate" following, Sept. 11.

STOCKLETS.

"OUTCAST," "The Miracle Man," "Never Say Die," "Trail of the Lonesome Pine," "The Spendthrift," "The Ghost Breaker" and "The Road to Happiness" are scheduled for early production at the Princess, Des Moines, Ia., under the management of Elbert & Getchell. Florence Rittenhouse, the new leading woman, has scored heavily.

"MISS NOBODY FROM STARLAND" is the attraction this week by the opera company at Rorick's Glen, Elmira, N. Y., under the management of F. G. Maloney.

"THE TRAIL OF THE LONESOME PINE," "Madame Sherry" and "The Road to Happiness" will be produced very shortly at Poli's, Wilkes-Barre, Pa., under the management of J. J. Galvin.

"BIG JIM GARRITY" is the attraction at the Majestic, Peoria, Ill., this week, under the management of Morgan Wallace. "The Barrier" underlined.

"SOME BABY" and "The Ghost Breaker" are in active rehearsal at the Orpheum, Oakland, Cal., where they mix a little stock, vaudeville and pictures.

"THE GREAT PURSUIT" is the play selected by Jos. Gilday to open his stock season with at the Willis Wood Theatre, Kansas City, Mo., early in September. Aline McDermott will play the leads, and the stage will be under the direction of Percy Winter.

"THE GREAT DIVIDE," "Madame X," "Mrs. Wiggs of the Cabbage Patch," "The Misleading Lady" and "Never Say Die" will be early attractions at the Princess, Sioux City, Ia., under the management of John Biegger. Irene Oshier is playing the leads, and the stage is under the direction of Thos. Coffin Cooke.

"MADAME SHERRY" will be produced by the opera company at the Park, St. Louis, Mo., week ending Sept. 16, under the management of Wm. Flynn.

"THE FORTUNE HUNTER" is the bill selected by Ed. Dubinsky to open his stock season with at the Tootle, St. Joseph, Mo., week of Sept. 4.

"THE SONG OF SONGS" will be offered very shortly by the Wilkes Stock Companies at the Orpheum, Seattle, Wash., and Wilkes Theatre, Salt Lake City, Utah.

"THE BIG IDEA" and "Forty-five Minutes From Broadway" will be early attractions at the Shubert, Milwaukee, Wis., where C. A. Niggemeyer will shortly open his stock season.

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MONDAY, Aug. 28.

Two new shows for the current week, following closely upon the Chicago *premiere* of "The Cohan Revue of 1916," last week, give the new season a real "Grand Opening" aspect.

"Margery Daw," George D. Parker's first play, came to the Princess last night, with Kathlene MacDonell in the big role, taking the part of a Southern girl who has been the victim of gossip concerning her birth. Harrison Hunter, Adelaide Prince, Forrest Robinson, Sarah McVicker, Paul Gordon, Lois Frances Clark, and Emmet Shackleford, made up a splendid supporting cast. The first night's audience was heartily pleased.

"Common Clay," which has met with great success elsewhere, came to the Olympic to-night, with John Mason and Clara Joel playing the leads.

IMPERIAL (Will Spink, mgr.)—Week 27, "This Is the Life," with Will H. Fox and Henry Marks Stewart.

NATIONAL (J. P. Barrett, mgr.)—Week 27, "Truxton King."

Sept. 3—Mitzi Hajos will open the season at the Illinois, with "Pom-Pom," an operetta. Tom McNaughton will be her chief associate.

PRINCESS (S. P. Gerson, mgr.)—"Margery Daw," with Kathlene MacDonell, first week.

OLYMPIC (George C. Warren, mgr.)—"Common Clay," with John Mason, first week.

CORT (U. J. Hermann, mgr.)—"Fair and Warmer," fourth week.

LA SALLE (Harry Earl, mgr.)—"Where Are My Children?" fifth week.

GARRICK (John J. Garrity, mgr.)—Lew Fields, in "Step This Way," third week.

COHAN'S GRAND (Harry Ridings, mgr.)—"The Cohan Review of 1916," second week.

COLUMBIA (E. H. Woods, mgr.)—Week of 27, Step Lively Girls.

HAYMARKET (A. H. Moeller, mgr.)—Week of 27, America First Burlesquers.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 27, Roseland Girls.

GAYETY (R. S. Schoenecker, mgr.)—Week of 27, Broadway Belles.

ENGLEWOOD (J. W. Whitehead, mgr.)—Week of 27, the Auto Girls.

ILLINOIS, POWERS', CHICAGO, BLACKSTONE, AUDITORIUM, closed.

RIVERVIEW, FOREST PARK, WHITE CITY, Mardi Gras entertainment.

BISMARCK GARDEN.—Opera ballet.

RAVINIA PARK.—Grand opera.

SCARCITY OF HALLS.

There are so many productions and acts in the process of rehearsal in Chicago that rehearsal halls are at a premium. Most of the places with established reputations have every available hour taken up for many weeks to come. Some of the producers of smaller acts are in a quandary, as they do not know where rehearsal rooms may be procured.

LITTLE TRUTHS.

THE VICTORIA is fortunately located, in that its stage door is directly opposite a soft drink emporium.

IN A WAY, Jones, Linick & Schaefer will profit by delay in erecting their new Rialto Theatre Building. Untold thousands of people notice the "Where Are My Children?" ad., painted on the temporary structure.

SOME OF THE ACTS on opening bills look as if they spent the Summer in cold storage.

WILD WEST SHOWS in Chicago appear to enjoy more prosperity than those staged in New York.

CANADA doesn't seem like foreign territory to show folks—it's so easily reached if you're booked properly.

MOST of the newer booking agents start in by offering acts to longer established ones—a mighty doubtful procedure.

IT'S HARDER to get four people together for a quartette than to assemble forty for a musical comedy.

IT SEEMS IMPOSSIBLE to convince the weather man that mid-Summer is on the wane.

BOOKING MANAGERS are getting some mighty fine acts together for short time shows.

F. J. A. FORSTER pays royalties throughout the entire seventeen years provided for by copyright—and that's going some in these days of music publishing.

MONEY is a distant relative of show folks more familiar to the press agent than to the performer.

CHICAGO HARMONY NOTES.

IN THE ALLEY.

The alleyway that connects Chicago downtown vaudeville theatres' stage doors finds a host of eager music publishers' representatives awaiting the rehearsal bound performers every Monday morning. Because of the rustle and bustle attending openings, theatre managers have issued stern rules prohibiting professional managers and their assistants from appearing in the dressing rooms or on the stage. Yet these boys consider it their business to interview the acts—and each wants to do so before the others appear. It is all very well to say that pluggers may see performers at their hotel rooms, but, as a matter of fact, theatrical folks do not spend much time confined in hotel rooms, and pluggers trying to reach them there are likely to interupt slumber in a way that would spoil chances of placing songs advantageously.

The stage door would be the logical place for making appointments, if all the boys were satisfied with making appointments only, but theatre managers usually found that, when they permitted the boys to go back stage, most of them were so apprehensive of other pluggers that they remained longer than was necessary. Frequently, representatives of rival houses wrangled before the dressing rooms. Hence the prohibitive ruling. But it must be remembered that the plugger from a responsible music firm is bent as much upon the performer's business as his own. Blanket rules, prohibiting people from seeing performers in dressing rooms, frequently work out in a way that injures the performers, who only spend a few days in each city and have much to transact during their stay. Sometimes such rules keep the actor from seeing the very person he is most anxious to meet.

Far better than any blanket rules, probihiting back stage visits, would be the simple ruling that only people with real business to transact, who would transact it quickly, would be admitted. Those who abuse privileges could be excluded. But it seems unjust to exclude everybody because of the mistakes made by a few.

Some people look upon music pluggers as pests, but the fact remains that many acts using antiquated songs would do well to spend a few minutes with the enthusiastic expert, who could point out just what kind of new songs would go well in the acts. If less competition existed in the music publishing field, acts would consider it a favor to have young men who know what they are talking about explain the merits of new popular songs and request interviews dedicated to demonstrating the new output. But, simply because there is much competition, the actor's condition is not made better by barring the plugger—and managers would do well to devise house rules that would make it possible for the actor and the plugger to get together in a way that would not interfere with the progress of the bill.

There is something decidedly unbusinesslike about the idea of pluggers being forced to greet their friends in the open alley. The manager who finds a way to invite the plugger in—not kick him out—will prove his claim to executive ability.

OPERA SINGER'S CHOICE.

Elaine De Sellem, contralto, with the Boston English Opera Co., has decided to use McKinley's "When Shadows Fall" during the regular grand opera season. Miss De Sellem believes the number will prove a splendid concert vehicle; also, and inasmuch as she usually spends a few months of each season on concert tours, it is likely that this number will receive a dual usage which will bring it to the attention of high class singers in all fields.

MAJOR HARTEL'S DEATH.

Major Alex Hartel, the veteran music copyist, who was a familiar figure in Chicago's music row for many years, died from cancer of the stomach, at the Presbyterian Hospital, Chicago, Sunday, Aug. 20. The major had been a continuous subscriber to THE CLIPPER for over forty years. He used to be asociated with Charles Miller, arranger, but, when the latter moved to New York, the major took office space in Shapiro, Bernstein & Co's. Chicago office, where he remained until it became necessary for him to undergo the operation.

REMICK'S RUN OF LUCK.

Good fortune is smiling upon J. H. Remick & Co.'s Chicago office. The catalogue of this staunch old house seems to be crowded with sure fire hits, as the records of "Pretty Babe," "They Called It Dixieland" and the other live numbers in the catalogue clearly indicate. It is hard to place full responsibility for the way the numbers are moving, but many believe Walter King's addition to the professional staff (he is termed "assistant professional manager") marked the beginning of the firm's well nigh constant output of hits, which has been maintained despite all changes in music publishing conditions. Walter is friendly, cordial—and yet unobtrusive—which readily accounts for his popularity with performers.

TAKING HOLD RAPIDLY.

"She Is the Sunshine of Virginia" is taking hold in Chicago in a way that reminds one of the manner in which "The Trail of the Lonesome Pine" (which, by the way, came from the same authors) took hold (for the same firm) some seasons ago. The Chicago staff are getting to work on the song with the kind of enthusiasm that springs from unbridled faith, and all the boys feel sure "Lonesome Pine" days will soon be duplicated. It is said that President Louis Bernstein never had greater confidence in a publication issued under his direction, and that he is prepared to work the number all over the country "for all it's worth." This should mean much to performers who realize from past experience what it means to have Bernstein go after a song in earnest.

VAUDEVILLE SONGS.

Vaudeville is the one best bet in song makers, because its influence is felt everywhere. Theatres are located all over the country, where standard acts introduce songs. Few cities are too thinly populated to claim a vaudeville theatre, and none are to far away, because modern routings make it possible to bring feature acts to any section of the country. Acts move so rapidly over the various circuits that a meritorious song, which takes hold readily, is soon in demand all over the country. Publishers find, from experience, that, while it is hard to gauge songs far in advance, numbers which readily "double" are more likely to please vaudeville performers, because the nature of most vaudeville acts makes the strong "double" the number that's remembered by audiences. In this type of a song the performers can lay stress upon clever lines, and swing into that apparently impromptu singing (so dearly loved by audiences). This type of song, which sounds so easy and simple, is really the hardest to prepare, and must be written perfectly, without retarding blemish in words or music, to take hold properly. But, once it takes hold, nothing can stop it.

AMERICAN HOSPITAL NOTES.

CARLO MYLES, one of the Sioux Indians with Col. W. F. Cody's "Round Up," is a patient. Carlo was injured while making a fall from his horse about a week ago. He is improving.

ROBT. O. CLARKE, of the Grenadier Guards of London, was able to leave this week.

CHAS. C. PEARL, husband of Nellis Pearl, left the American Hospital this week.

LEW W. HAWLEY, of Hawley and Hawley, is another patient who has left the American Hospital after making a good recovery.

EVELYN JOYCE, of the Hagenbeck-Wallace Shows, is making daily progress, following her operation for appendicitis several days ago.

MAY KIBBEY, of Kibbey and Kibbey, is getting along nicely.

ISABELLA JONES, a sister of Jack Slevin, has been able to return to her home in a much improved condition.

CLINTON W. VIDOR, agent for La Mont Brothers' Shows, is still making daily improvement.

FRANK DE WITT, of De Witt, Burns and Torrence, who were booked for the Majestic, Chicago, was forced to cancel on account of an inflammed condition of his knee. He is under the care of Dr. Thorek, and will be able to resume his work on Monday.

IT WOULDN'T SEEM RIGHT

if a year went by without our giving you at least one or two smashing big Irish successes. Last season there were four of them—"A LITTLE BIT OF HEAVEN;" "SHE'S THE DAUGHTER OF MOTHER MACHREE;" "TOO RA-LOO-RAL-LOO-RAL, THAT'S AN IRISH LULLABY;" "IRELAND IS IRELAND TO ME." And now we come to another,

'TWAS ONLY AN IRISHMAN'S DREAM

By RENNIE CORMACK, JOHN J. O'BRIEN and AL DUBIN. — It was recently introduced with great success by

BLANCHE RING America's Foremost Singing Comedienne, in her New Play, **BROADWAY AND BUTTERMILK**

and with this announcement we are releasing it to our thousands of loyal friends in the profession. From the way it has already been received we feel justified in saying, and can safely predict it will preve another and one of the biggest hits of its kind ever written, and adds another link to the already wonderful chain of Irish successes published by us.

The Melody is Typically Irish, While the Lyric--Well, Here It Is--Judge for Yourself

FIRST VERSE

Sure you should have seen the scene I saw,
'Twas just the other night;
Sure I've never seen the likes of it,
'Twas such a pleasin' sight.
I was happy for the moment,
But now I'm feeling blue;
For what I saw, I'll see no more,
'Twas too good to be true.

SECOND VERSE

Sure you never miss familiar scenes,
Until you've been away;
You will never know what home-land means,
Till you're away to stay.
And you welcome each reminder,
Of the places that you miss;
I'll give the world to dream again,
Another dream like this.

CHORUS

Sure the shamrocks were growing on Broadway,
Ev'ry girl was an Irish colleen;
And the town of New York was the County of Cork,
All the buildings were painted green.
Sure the Hudson looked just like the Shannon,
Oh, how good and how real it did seem;
I could hear mother singin', the alarm clock was ringin';
'Twas only an Irishman's dream.

Professional copies now ready; also orchestrations in four keys:: Db (db to eb); Eb (eb to f); F (f to g); G (g to a).

Boston Prof. Rooms, 218 Tremont St., JACK LAHEY, Mgr. | Uptown Prof. Rooms, 1562 Broadway, N. Y., AL. COOK, Mgr. | **M. WITMARK & SONS**, WITMARK BLDG., 144 W. 37th St., N. Y. | Chicago Prof. Rooms, Schiller Building, TOM QUIGLEY, Mgr. | Phila. Prof. Rooms, 1021 Chestnut St., ED. EDWARDS, Mgr.

VAUDEVILLE FACING CRUCIAL TEST.

OUTCOME OF PRESENT SEASON MEANS MUCH.

(Special to THE CLIPPER.)

CHICAGO, Aug. 28.

There is more behind the manifold openings of Chicago vaudeville theatres than appears on the surface. There is still a question whether so many theatres are opening because of an overwhelming demand for this form of entertainment, or whether they are being opened in an effort to locate the real demand. Some think there are too many theatres in the outlying districts dedicated to popular priced vaudeville; others believe there cannot be too many, and each new opening is hailed as a demonstration that people will flock to neighborhood theatres as long as bills are kept up to proper standards.

THE SITUATION.

By the time this article appears in print, each section of the city will lay claim to imposing neighborhood houses, playing bills pretty much alike in calibre. The thickly populated North Side has a popular priced vaudeville theatre for every few city blocks. In addition to the Wilson Avenue Theatre, the Lincoln Hippodrome, the Windsor, the Columbia and the Garden (all of which operated last season), the Victoria is presenting this type of entertainment this year. On the West and Northwest side, the Academy, American, Kedzie, New Apollo, Americus and Logan Square have been reinforced by the Crown (formerly the seat of week running road shows). The South side has the La Grand, Empress, Monroe, Grand, Ellis and Midway. In the Loop the North American and other cafes present this type of entertainment, many of the cafes being booked under the same management that book the neighborhood theatres.

Most of the shows are of split week classification, changing bills on Monday and Thursday nights. The bills are of a fairly high quality in most instances, yet the prices are so low (ten and twenty cents being the rule) that the theatres must play to well nigh capacity during three shows per day in order to make expenses—and must register capacity in order to show a profit.

BOOKING RIVALRY.

If all these theatres were operated as a result of normal demand there would be no occasion for discussion. But, as a matter of fact, the establishment of houses does not result from neighborhood demand, but, rather, from booking office machinations.

There is much rivalry in booking circles, and the strength of these circles is reflected in profitable theatres. When one circuit operates a paying theatre (or one that ought to pay) in a certain neighborhood, energetic agents of rival organizations make it a point to interest capitalists in the erection of a new theatre for that locality, or bring pressure to bear for converting a theatre which has not met with much success in other lines to the interests of vaudeville.

It can readily be seen that this condition is very conducive to bringing about "over-production" in the way of vaudeville theatres, just as "over-production" may be created by too much manufacturing competition in commercial lines.

Sometimes circuits which have lost power during recent seasons regain control by securing new houses, with a good percentage of profitable ones in the list, so that a fluctuating vaudeville market results. As in brokerage fields, when the market fluctuates, everybody appears to be busy, but some firms are constantly on the verge of failure. This is especially true when men in control of bookings own their own houses, some imposing looking firms making far less on their investment than most observers realize.

WHEN HOUSES SHIFT.

Sometimes strings of local theatres shift from one booking office to another, frequently crippling the firm which previously handled the bookings. In such cases the firms with big outside holdings are best able to stand the strain which continues until some other bookings are secured to bring about a normal balance.

The Wilson Avenue Theatre is a good example of a house which has found occasion to change bookings. Many hold this up as an example of the fact that good bookings mean good business, but most impartial observers are inclined to believe that all booking offices exhibit both strength and weakness in bookings held out. Sometimes a strong association presents a wretched bill in a given instance—and sometimes one without much standing surprises everybody by the quality of shows billed.

WHAT THEY FACE.

House managers are unusually optimistic this season because the old "picture" bugaboo has been replaced by confidence that the public prefers cheap vaudeville to this form of entertainment.

No stones were unturned to make openings auspicious. Many neighborhood theatres spread free passes for opening night broadcast in order to bring a crowd that would give the proper spirit to the opening, the theory being that the sight of a big crowd would bring the people back again.

The fact that some rival theatres are located within a stone's throw of one another has brought on a merry war for patronage. The manager who can get into personal touch with his patrons is the one who usually succeeds, so, like moving picture show proprietors, many zealous house managers make it a point to stand at the door when the audience enters and bow and nod to everybody.

TOO MANY HOUSES?

The old question, "Are there too many neighborhood houses?" was never asked more repeatedly than at the present time. None of the theatres had particularly smooth sailing last year, and the announcement that new ones would be added led many to believe that all would show a loss, unless something radically new in the nature of bills were provided.

It is an established fact that no audiences are harder to please than those which patronize outlying theatres. People will attend the Palace or Majestic, in the Loop, and witness a show by no means extraordinary without comment—frequently highly pleased—but if a neighborhood house shows

a weak bill there's an appreciable falling off of attendance.

The fact that there are many houses belonging to rival circuits makes it hard for any one circuit to present strong bills continuously, as there are only a certain number of good acts that may be secured for the salaries allowable in booking this class of theatres. This leads many to believe that centralized bookings, controlled by one circuit, would lead to a reduction in the number of houses operated and a corresponding improvement of bills. But others maintain that monopoly is usually followed by indifference, which ultimately means weak bills, anyhow. Therefore it is difficult to hint at a solution.

THE GAUGE.

This season will be a crucial one for the outlying theatres. If most of them succeed in showing vaudeville at a legitimate profit, the index will point to a genuine demand for this form of entertainment which will place it far beyond the competition of other forms of shows. But, if time serves to show that there is an "over production," some of the houses will revert to other forms of entertainment next season, bringing about a more even balance.

ABOUT PEOPLE.

D. W. FOSTER, manager of the McKinley Music Co.'s main plant, is away on a vacation.

J. C. BRAZEE is planning three new sets and several additional numbers for "At Ocean Beach."

SAM DU VRIES' wife, the violin virtuoso, may return to vaudeville.

LOUIS HOLLUB is still assisting Frank Doyle, though the latter now offices in the Pantages suite.

MISS McHENRY (who played a bit in "So Long, Letty") is in Chicago framing a new act.

HARRY L. NEWTON'S wife is ill at the Henrotin Hospital.

WARD and TERRY are whipping their new act into shape in Chicago.

ABE OLMAN contemplates retiring from the publishing field, in favor of out and out song writing.

ROGER LEWIS is cemented to the F. J. A. Forster concern as lyricist and salesman.

BURELL VAN BUREN is completely enveloped in the atmosphere of high class music.

JACK LAIT wrote a powerful article for *The Herald*, denouncing prominent actors and producers for failing to endow rooms in the American Theatrical Hospital. He didn't hestitate to mention names.

BURKE and JEANETTE are awfully dignified now that they've landed a full season's engagement.

LINCOLN OPENS.

Sam Kahl made it a point to give Manager W. McGowan, of the Lincoln Hippodrome, Chicago, one of the best small bills procurable for the grand opening, Thursday evening, Aug. 24.

The Aurora Zouaves made a thrilling opener, properly keyed to make the audience enjoy the rest of the bill.

Davis and Kitty quaintly combined instrumental and vocal music in an offering replete with novelty.

"Ukalelee" art was never more vigorously revealed than as presented by Lua and Analeka, a fast working Hawaiian duo.

The Monarch Comedy Four copped laughs and demonstrated high powered voices in a way that won encores.

"Electrical Venus" demonstrated uncanny powers over mystic electric currents, forming a thrilling closing act.

SEEKS NEW TERRITORY.

Paul Goudron, former official of the A. B. C. forces, but now one of the busiest younger members of the W. V. M. A., has been on the constant lookout for new houses. It is whispered that he sees a big field of operations in St. Louis, and that he will enter that city for the purpose of opening a W. V. M. A. branch. Henry Miller, formerly Coast representative, will remain in the main office of the W. V. M. A., directing Coast activities from the "big seat."

"THE VAUDEVILLIAN" No. 2 JUST OUT
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50c copy. No. 1 and 2, 75c. RAY, 40 22d St., Irvington, N. J.

CHICAGO VAUDEVILLE.

Aug. 28.

MAJESTIC.

Herbert's performing animals opened the bill with wonderful stunts, including a canine looping the loop.

Demarest and Collette did nice work on the fiddle and 'cello, which would have been better had less "rough stuff" been resorted to.

Mildred Richardson sang concert songs in crystal clear voice of marvelous power to hearty applause.

Valerie Bergere and company have what may be called "Madame Butterfly" sketch with happy ending. Valerie is wonderful as Japanese girl in love with American. The quaint dialogue aroused audience's interest. All principals acted well.

Al. and Fannie Steadman were the applause hit of bill. Their freak piano work never lets up, and act is practically devoid of dull spots.

Gomez Trio present Spanish peasant dances, the chief characteristic of which is excessive speed.

Mullen and Coogan make the audience enjoy their burlesque nonsense singing "He May Be Old" to much applause.

Sylvia Bidwell company again revealed "The Forest Fire" to Chicago audience. Act goes much better than when seen last season, as principals handle the roles more naturally. The big scenic effects earned deserved applause. *Casper.*

CROWN THEATRE.

(FIRST HALF, AUG. 21.)

Booking Manager Frank Q. Doyle arranged a very entertaining bill for this nifty playhouse. The two Sweeney Girls, with a neat little trapeze act, opened, followed by Mintz and Palmer, who entertained with nice line of patter. Santucci, with his accordion, stopped proceedings. He was followed by Al. and Herman Vanderkoor, with their burlesque magic offering, corraling the laughing honors of the show. Norton and Allen, two nice looking girls, opened with "We Are Looking for a Man," and then followed by singing "You're a Dog-Gone Dangerous Girl," finishing amid considerable applause. Bill Master's "Holiday in Dixieland" (six men and four ladies) was a big riot, with fast dancing finish. They used "Walkin' the Dog" and "Good-Bye, Good Luck, God Bless You," putting the songs over effectively.

McVICKER'S.

(WEEK OF AUG. 27.)

Johnny Fogarty, well known in the old days of the La Salle Stock Company, has a spectacular dancing revue. Chas. De Land and company offer a comedy playlet, while Dixie Harris and the All Star Four present a singing novelty. The Great Howard, a ventriloquist, also entertains. The remainder of the program includes: Norton and Noble, Webber and Elliott, Williams and Fuller, and Norton and Allen.

KEDZIE.

(FIRST HALF.)

(Reviewed Monday, Aug. 21.)

Manager Malcolm had a dandy show for the first half of the week. Dick Henry and Carrie Adelaide, with a special set, opened the show splendidly with a real novelty dancing act. Fox and Ingraham, with their neat little piano offering, pleased. Monroe, Healey and Joyce received numerous laughs with their quaint comedy sketch. Bert and Harry Gordon are following in the footsteps of the famous Howard Bros. The boys possess splendid voices and have a great line of patter. The Seven Avallons, doing everything that was ever attempted on the wire, closed the show in fine style.

McVICKER'S.

(FULL WEEK.)

(Reviewed Monday, Aug. 21.)

A full house at Monday's second show found great interest in eight turn bill, which included moving picture interpolations from Hearst News Pictorial to Pathe comedy.

Zeno, Jordan and Zeno (two men and a woman), opened with comedy acrobatic work that found a great climax in a double somersault—blindfolded.

Lilian Sisters showed control of musical instruments and voice—singing "Good Old Days Back Home" and "Yaka Hoola," sprightily.

Claire and Byron's "A Bit of Life" shows what happened when drug clerk became playwright at wife's instigation. Full of good lines.

Warren and Templeton do much refined clowning, but best bit, by far, is rendition of "Jenny Dear"—almost without words.

George Yeoman has lukewarm monologue, getting best hand reading mock war telegrams.

J. C. Brazee's "At Ocean Beach" finds Billy Bachelor reaping a harvest with Kelly's "dope" characterization, while pretty girls back principals in well selected songs, especially written and popular. "Valley of the Nile," "Are You From Dixie?" and "Castle on the Rhine" were among popular songs used. Girls have neat costumes. Nice scenery.

Wood, Melville and Phillip, two boys and a girl, give conventional tri-cornered entertainment, Hebrew role creating much laughter. Rendition of "Dangerous Girl" was especially good as double. "Ireland Must Be Heaven" was used effectively, and "Sweet Kentucky Lady" formed finale. Girl is clever dancer, very vivacious.

Princess Jue Quon Tai sang American ragtime in quaint Oriental manner, also combining Chinese and European costumes quite dazzlingly. Her voice is clear and she registered a decided hit. *Casper.*

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SINGING AND DANCING COMEDIAN
Change six nights. Good, sure salary. Long season guaranteed. Tell everything. Join immediately. DR. MORGAN,
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A1 IRISH or ECCENTRIC COMEDIAN; sober. Must POSITIVELY give age, height, weight, lowest salary to receive reply. Join on wire. All week stands. Show working now. BEN TOY MUSICAL COMEDY CO.,
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JOHN O'MALLEY

CELEBRATED IRISH TENOR

Booked Solid **Direction HARRY SHEA**

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69th Regiment Relief Fund will hold a Bazaar in the 69th Regiment Armory, Lexington Avenue, 25th to 26th Streets, from October 23 to November 11, 1916.

The proceeds from the same are to be used to take care of the families of the men on the Border. We have many pathetic appeals for assistance and we are holding a Bazaar in order to secure funds to carry on this noble and meritorious work. Donations can be sent direct to the Regiment

We would like volunteers to assist.

Address MRS. FLORENCE B O'NEIL,
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Account of Show closing. Do running and slack wire. Only man playing cornet solo on wire. Can join tight wire act doing jumping and carrying. Second Act Juggling. EDW. D. POHUTSKY, Old Forge, Pa.

TO ALL SINGING MEMBERS OF THE THEATRICAL PROFESSION

WE HAVE SOME **Great New Unpublished Songs**

which will fit most any act or occasion, professional copies of which we will be pleased to MAIL FREE ON REQUEST, and will Demonstrate any which may be found available for Professional Use.

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BILLY HALL AND HIS Musical Comedy Co. WANTS

MALE PIANO PLAYER. Must be union man, arrange and transpose. **LADY,** who can sing semi-high class songs. **YOUNG MAN,** who can sing and dance. **MAN,** who plays Saxophone and brass, who can play Parts. **SMALL CHORUS GIRLS,** who can sing and dance. All must be young people, and ladies and gentlemen. Address BILLY HALL, 6 Park St., Lewiston, Maine.

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First Class Musical Comedy Stock

FOR PERMANENT ENGAGEMENT. Consisting of 8 to 10 Girls and 4 to 6 Principals. Change of Bills weekly. John J. Black and Geo. H. Ward please answer. M. MARCUS, Colonial Theatre, Covington, Ky.

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PEOPLE IN ALL LINES Including Scenic Artist

Join on wire. People we know wire. JOHN ADAIR, JR., Marvin Theatre, Findlay, O.

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For balance of Summer and Winter season, **GEN. BUS. MAN and COMEDIAN with strong line of Specialties for Rep.** State all. Send photos. Join on wire. Real people will find us real managers. Disorganizers and amateurs save stamps. Address MANTUA, OHIO, this week; NEWTON FALLS, OHIO, next week.

NOTE—Billy we still play to capacity. How strange.

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Team of Black Face Comedians, who can sing and dance. Best End Girl in the business for the Petticoat Minstrels. **Girl Specialty People,** Dancers preferred. **Good Looking Chorus Girls,** must dance. Always have openings for good reliable people. Long engagements.

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New Academy of Music,
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Also want Musicians for Orchestra for above Theatre.

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Silk or velvet. Any color. Will pay spot cash.
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WANTED
PURKISS STOCK COMPANY

Man and Woman for Leads or anything cast for; also Male Pianist to double General Business. All state if you do Specialties or Double Piano. No objection to old timers or married people. State age, height, weight, lowest salary. Week stands. All particulars first letter. Must join quick. Must have wardrobe and good study and willing to work. EUGENE M. PURKISS, Lynch, Neb., Aug. 31, Sept. 1, 2; Gregory, S. D., Sept. 3, 4, 5, 6.

MILLER BROS. STOCK CO.

WANTS

For the balance of this season, under canvas, and Winter season in houses. **Man for General Business; Woman for Characters and General Business; Juvenile Woman.** State if you do Specialties. We pay all. No other way. Prepay all wires.

JOHN M. MILLER, Mgr.
Solon, Iowa, wk. Aug. 28; West Liberty, Ia., wk. Sept. 4.

BOSTON.

The week started to see how hot it could be. It affected the attendance of theatres, but helped the parks and seashore.

W. R. MacDonald, formerly manager of the Boston Opera House, will manage the Copley-Plaza musicales. He will present Edvina, Barrientos, Martinelli, Poria Frisch, Schelling, Loda, and the Russian Symphony Orchestra. These concerts will cover a period of eight weeks. There will be one each Tuesday afternoon.

At Braves' Field, Aug. 29-31, will be given an open air performance of "The Merchant of Venice." The stage will be built close to the boxes, and only the boxes and a small part of the grand stand will be used for seating.

"Hit the Trail Holliday" opens at the Park Square Labor Day.

CASTLE SQ.—Opens on Labor Day, with "The Heart of Dixie."

YE WILBUR (E. D. Smith, mgr.)—Week of Aug. 28, "Very Good, Eddie," third week.

COLONIAL (Thomas B. Lothain, mgr.)—"The Amber Empress" begins its second week 28.

HOLLIS.—"The Melody of Youth" opens Sept. 2.

SHUBERT (E. D. Smith, mgr.)—"Katinka" began 28.

MAJESTIC (E. D. Smith, mgr.)—Week of 28, "Where Are My Children?" (picture).

PLYMOUTH (E. D. Smith, mgr.)—Opens Sept. 2, with "The Little Shepherd of Kingdom Come."

HOWARD (Geo. E. Lothrop Jr., mgr.)—Week of 28, Hello, Paris Burlesquers, Laypo and Benjamin, Wilson and Forte, Foley and O'Neil, Ben Bernard, Bailey and Thomas, and Mel Eastman.

BOWDOIN SQUARE (Al. Somerby, mgr.)—Week of 28: Violette Mascotte's Merrie Maids, Billy Fair, Bert Howe, and pictures.

GAIETY (George R. Batchellor, mgr.)—Week of 28, Lew Kelly, in Hello, New York.

WALDRON'S CASINO (Chas. H. Waldron, mgr.)—Week of 28,, Sliding Billy Watson and Ed. Lee Wrothe Co.

KEITH'S (Robert G. Larsen, mgr.)—Bill week of 28: Mildred Macomber and company, Isabelle D'Armond and Bobby O'Neil, Gus Van and Joe Schenck, Aveling and Lloyd, Walsh-Lynch company, Frisco, Walter Leroy, Emily Lytton and company, Harry B. Lester, and Booth and Leander.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Bill week of 28: Barrett and Opp, Quinn and Lafferty, Harry and Anna Seymour, Three Tonneys, Five Musical Hodges, and pictures.

SCOLLAY SQ. OLYMPIA (A. H. Mailey, mgr.)—Bill week of 28: Willis and White, Cliff Bailey, Vio and Lynn, Isabella Miller and company, Herbert and Dennis, Paldion Aerial Troupe, and pictures.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 28-30: Holden and Graham, Jim Spiegal and Artie Dunn, Nana Sullivan and company, Piotti, Bonnie Sextette, Billy McDermott, and Woods Bros. Trio. For 31-Sept. 2: Wilbur Sweatman, Browne and Jackson, Abbott and White, Don Mullaly and company, and Billy McDermott.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 28-30: Browne and Jackson, Don Mullaly and company, Arthur Lipson, Col. J. A. Graham, Nana Sullivan and company,, Piotti, and Bonnie Sextette.

LOEW'S GLOBE (Frank Meagher, mgr.)—Summer policy of feature pictures.

HUNTINGTON AVE. (Curtis Johnson, mgr.)—Bill 28-30: Francis and Ross, Francis Gerard, and De Koch Troupe. For 31-Sept. 2: Fred Webber and company, Thorndike and Barnes, and Eugene Davis.

MEDFORD BOULEVARD (Roger Flint, mgr.)—"The Military Miss," Lew and Edith Parsons, and the Eight Rosebuds.

Fall River, Mass.—Academy of Music (T. R. Sheehan, mgr.) the Military Maids Aug. 31-Sept. 2.

ST. LOUIS.

PARK (J. H. Tillman, mgr.)—"Let's Go" to continue week of Aug. 27.

SHENANDOAH (Wm. Zepp, mgr.)—Bill week of 27: Beatrice McKenzie, Cariotta, Knapp and Murray, Frank McMunn and company, and Apollo Trio.

PLAYERS.—A seven string symphony orchestra and red haired girl ushers will be incidental features of the Players Theatre, formerly the Princess. Max Gottschalk, of the St. Louis Symphony, will direct the orchestra. The theatre will open Sept. 3, with "Seven Keys to Baldpate."

GAYETY (Donn W. Stuart, mgr.)—Geo. P. Murphy, Gertrude Hayes and Chester Nelson head a large cast in "What Does the Public Want?" week of 27.

AMERICAN.—"The Little Girl That God Forgot" week of 27.

STANDARD (L. Reichenbach, mgr.)—The Cabaret Girls week of 27.

DELMAR GARDEN.—An old fashioned minstrel show, including principals as well as an all-girl chorus will be the attraction week of 27. Pictures are shown in the airdome.

COLUMBIA.—This theatre will be redecorated preparatory to the opening of the regular season on Labor Day. The house will have the Orpheum circuit attractions again.

FOREST PARK HIGHLANDS.—Bill week of 27: Rose Church and Billy Welch, Mae Curtis, Charles Wilson, Rice, Elmer and Tom, Sigbee's dogs.

GRAND OPERA HOUSE.—Bill week of 27: Cora Youngblood Corson's Instrumentalists, "A Business Proposal," the Victoria Four, Gregory Troupe, Dunedin Duo, Henry and Adelaide, Dot Marcelle, Swain and Ostmas, Onetta, and new moving pictures.

Paris, Ill. — Shoaff's Opera House (Frank Weaver, mgr.) opened season Aug. 28, with Doyle Stock Co., 28-Sept. 2.

CINCINNATI.

A decided drop in the temperature was welcomed by managers of the two theatres now opened, and they reported a material increase in business. However, outdoor resorts did a good business.

B. F. KEITH'S (Ned Hastings, mgr.)—Roches monkey musicians are headliners week of Aug. 27. Others: Klein Bros., De Bourg Sisters, Bert Earle, and Lorraine and Cameron.

CONEY ISLAND (Arthur Reisenberger, mgr.)—As a post celebration of Harvest Home, which began 24, this resort will hold a dansant carnival week begining 28. On the vaudeville bill are: Braun and Gaue, the Four Copelands, the Buckleys, Stanton and Powers and Reno.

CHESTER PARK (I. M. Martin, mgr.)—Bill week of 27: Rondas Trio, Sarah Sedalia, Rogers and Brockway, Whilde and Tecka, and Arisato Troupe.

THE ZOO (W. P. Whitlock, mgr.)—Creatore's New York Girl is the attraction week of 27. The company is headed by Babette.

PEOPLE'S (Billy Hexter, mgr.) — The Garden Girls are booked week of 27. Two burlesques, including "Cabaret Frolliques," will be given.

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) French Frolics Aug. 31, Cabaret Girls Sept. 7, Follies of Pleasure 8.

COLONIAL (Harlow Byerly, mgr.)—Bill 28-30: Milton Frankel, Barry Girls, and Arthur Angel and company. For 31-Sept. 2: Millie Olive, Misfit Trio, and Stone and Hughes.

PARAMOUNT (W. H. Lindsay, mgr.)—Bill 28-30, "The American Beauty." For 31-Sept. 2, "The Dupe."

GRAND (W. H. Lindsay, mgr.)—Bill 28-30, "The Girl From the Golden West." For 31-Sept. 2, "Morals of Marcus."

RIVERSIDE PARK.—Redpath Chautauqua week of 28, with the following talent: Killarney Girls, Weatherwax Bros., Parish Players, Schumann Quintette, White Hussars, Julia Claussen, H. C. Dunbar, superintendent.

Terre Haute, Ind. — Grand (Edw. Galligan, mgr.) French Follies Aug. 27-29.

HIPPODROME (T. W. Barhydt Jr., mgr.)—Bill 28-30: "The Edge of the World," Pisano and Bingham, Burns and Kissen, Lew and Mollie Hunting, and Mora and Sidney Kellogg. Bill 31-Sept. 2: Carmen's Minstrels, Ash and Shaw, the Cromwells, Izetta, and Hubert Dyer and company.

AMERICAN (Irving Amusement Co., mgrs.)—Cabaret and pictures.

LOIS (E. B. Sheets, mgr.)—Stock and pictures.

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YOU WANTED IT
The spiel we handed our writers was, "any old song won't do," and they
as we are to having quick hits, were
The title, wonderful as it is, is but a mere suggestio
IRELAND MUS
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If ever there was a lyric that can stand the focus of the
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PHILA., Parkway Bldg.
"YOU'RE A DOG-GONE
Continues as the ONE BIG

NEW COLONIAL (M. Lees, mgr.)—Vaudeville and pictures.

PHILADELPHIA.

The season gets off to an early start week of 28, when Lina Abarbanell appears in "Flora Bella," at the Broad, while on 31, "Experience" starts the season at the Adelphi.

ADELPHI (Leonard Blumberg, mgr.) — "Experience" has its first local view Aug. 31. The engagement will be an extended one.

BROAD (Nixon & Zimmerman, mgrs.)—The season starts 28, with the *premiere* performance in this country of Lina Abarbanell, in "Flora Belle."

GARRICK (Charles C. Wanamaker, mgr.)—The Lyman H. Howe travel pictures starts 28, a preliminary season.

WILLOW GROVE PARK (J. R. Davies, mgr.)—John Philip Sousa and his band drew immense throngs last week. The season ends Sept. 10.

WOODSIDE PARK (Norman S. Alexander, mgr.)—Shannon's Concert Band continues as the musical attraction. The crowds last week were of splendid size.

POINT BREEZE PARK (Stetser Bros., mgrs.)—Patronage continues fine. The motor cycle races on 24 drew a capacity crowd.

B. F. KEITH'S (H. T. Jordan, mgr.)—Beatrice Morrelle's Sextette is featured week of 28. Others are: Willie Weston, Dugan and Raymond, Ronair, Ward and Farron, Five Idaniaa, Bobbie and Nelson, Kerr and Berko, Dare Bros., White and Cavanaugh, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Week of 28: Whitney, Ross and company, Dyer and Fay, Fisher, Luckie and Gordon, "Fashion's Aflame," Tierney and Franklyn, Riche and Clegg, and moving pictures.

GLOBE (Sablosky & McGuirk, mgrs.)—Week of 28: "Maids of the Movies," International Beauties, Clark and Gordon Sisters, Baker, Sherman and Branigan, Van Cleve and company, Morgan and Clifford, Wm. Lytell and company, Earl and Sunshine, the Burrowes, Snowie Mabelle, and moving pictures.

CROSS-KEYS (James J. Springer, mgr.)—Al. White's Dancing Revue all week of 28. For 28-30: Military Quintet, Edmunds and Ludham, Gene Ward Duo, Mudville Minstrels and Roeder's invention. For 31-Sept. 2: "Wake Up America," Edna Wallace, Kinney, Georgia Comedy Four, Oliver and Dwyer, and Lucille Savoy.

KEYSTONE (M. W. Taylor, mgr.)—The Fall season starts week of 28, with "The School Playgrounds," Sutton, McIntyre and Sutton, Morris Campbell, Putnam and Lewis, the Braminos, and moving pictures.

CASINO (Walter M. Leslie mgr.) — The Merry Rounders 28 and week. The Behman Show was thoroughly up to date and pleased big crowds last week.

GAIETY (Jos. Howard, mgr.)—September Morning Glories 28 and week. The Lid Lifters, with Ora Ental, did splendidly last week.

TROCADERO (Robert Morrow, mgr.)—The Frolics of 1917 are due 28 and week. The Girls From the Follies pleased greatly last week.

PEOPLE'S (Frank Abbot, mgr.)—The Bon Ton Girls 28-Sept. 2. The London Belles were a lively aggregation, to filled houses, last week.

ARCADIA.—"The Pretenders" 28-30.

VICTORIA. — "Shell 43" 28, 29, "Lieutenant Danny, U. S. A." 30, 31, "The Pretenders" Sept. 1, 2.

STANLEY.—"The Honorable Friend" 28-Sept. 2.

PALACE.—"The Woman in the Case" 28-30, "Little Lady Eileen" 31-Sept. 2.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) "Painting the Town" Aug. 24, "My Home Town Girl" 29, the Girls from Joyland Burlesquers 30, "My Aunt from Utah" Sept. 1, "Experience" 4-6.

LAKEMONT PARK THEATRE (J. M. Struck, mgr.)—The Hall Players closed last week, in "The Bubble."

ORPHEUM, with Sim Allen as the new local manager, opened 28.

Scranton, Pa.—Poli (Frank Wildbeck, mgr.) week Aug. 28, farewell week of the All Star Poli Players, supporting Bertha Mann and Walter Richardson, in "Men and Women." Week Sept. 4, grand opening of vaudeville season 1916-17.

MAJESTIC (Louis Epstein, mgr.)—Week of 28, the United States Beauties, with Billy Watson.

SAN FRANCISCO.

COLUMBIA.—Third week of "Come Out of the Kitchen," with Ruth Chatterton, assisted by Bruce McRae and the Henry Miller Players, began Aug. 28.

CORT.—Seventh week of "Canary Cottage" began 28.

ALCAZAR.—"The Hawk," with Eva Lang, John Halliday and the stock company, week of 28.

ORPHEUM.—Bill week of 27: Elizabeth Brice and Charles King, Dancing Kennedys, Olga and Alado Paradofska, Sylvia Loyal and her pierrot, Cooper and Smith, Three Du For Boys, Jimmy Duffy and Mercedes Lorenze, Clarence Oliver and George Olp, and Orpheum motion pictures.

EMPRESS.—Bill week of 27: Rawson and Clare, Howard and Graf, Williams and Watkins, Tun Chin Troupe, "Twenty Minutes at Lew Purcell's on Pacific Street," and Cinemagraph.

PANTAGES'.—Bill week of 27: Wm. De Hollis and company, Haley Sisters, Geo. N. Brown, Midnight Follies, Silber and North, and moving pictures.

Oakland, Cal.—Macdonough (F. A. Geiss, mgr.) Monte Carter (Hebrew comedian), and his musical company, present "Izzy's Mixup," week of Aug. 27.

ORPHEUM (Geo. Ebey, mgr.)—Bill 27 and week: The new Orpheum Players present the comedy, "Your Neighbor's Wife," and the following vaudeville acts: Nora Bayes, Lew Madden and company, Boudini Bros., Harry Holman and company, and pictures.

PANTAGES' (H. E. Cornell, mgr.)—Bill 27 and week: The La Salle musical comedy, "The Elopers," Dickinson and Deagon, Lazar and Dale, Davett and Duval, Will Morris, Sheron Sisters, and Oklahoma Bob Albright and feature photoplays.

IDORA PARK (B. L. York, mgr).—Bill 27 and week: The Chorus Girls Revue, on the banks of the inland salt water swimming pool, an added attraction, the open air movies for the coming week, are very attractive. This attraction, with beautiful weather, draws thousand of patrons nightly.

HIPPODROME (J. W. Jackson, mgr.)—Bill 27 and week: Vaudeville and feature photoplays, at popular prices.

San Diego, Cal. — Spreckels' (Gardner Bradford, mgr.) Hippodrome vaudeville.

SAVOY (Scott A. Palmer, mgr.)—Bill week of Aug. 28: Lipinsky's Dogs, Leila Shaw and company, Rio and Norman, Richard Talbot, Danny Simmons, and the second installment of "The Grip of Evil."

STRAND (Dodge & Hayward, mgrs.)—"The Argonauts of California."

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) season begins Aug. 31, with "Pom Pom," which stays three days. "Yankee Doodle Dick" week of Sept. 4.

TECK (Messrs. Shubert, mgrs.)—"Ramona" remains week of 28. Regular season starts 4, with A. H. Woods' "King, Queen, Jack," which remains a week.

SHEA'S (M. Shea, mgr.)—Bill for week of 28: Adele Rowland and company, George Kelley and company, the Volunteers, Ames and Winthrop, Conlin-Parks Trio, Adroit Brothers, Walters and Walters, D'Amore and Douglas.

GARDEN (W. F. Graham, mgr.)—Panama Pansies week of 28. Columbia Girls follow.

GAIETY (C. T. Taylor, mgr.)—Irwin's Majestics week of 28, succeeded by Mollie Williams' Show.

ACADEMY (Jules Michaels, mgr.) — Fred Cady presents "Njoba" week of 28.

OLYMPIC (Bruce Fowler, mgr.)—Jeanette Von Dorpum, Rita Federlein, Murray Sisters current.

MAJESTIC (P. C. Cornell, mgr.)—Manager John Laughlin, having retired, the management is now in the hands of Dr. Cornell, who also manages the Star, diagonally across the way. Popular priced attractions will be given.

Memphis, Tenn.—Orpheum (Arthur Lane, mgr.) bill week of Aug. 28: Arthur Deagon, Bankoff and Girlie, International Girl, Spencer and Wager, Bensee and Baird, Emerson and Baldwin, Smith and Austin, and Travel Weekly.

LYRIC (Benj. M. Stainback, mgr.)—"The Girl Without a Chance" will be the opening attraction at this theatre week Sept. 3.

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T! WE GOT IT!

the me across with a pippin so new and novel, that even we, accustomed ver mpelled to sit up and take notice.
tio the new supreme Irish ballad hit of the new season.

ST BE HEAVEN

(ME FROM THERE)

the otlight it is this new one by JOE McCARTHY and by RED FISCHER is emphatically infectious.

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E DANGEROUS GIRL"
IG, NSATIONAL NOVELTY HIT!

NEXT WEEK'S VAUDEVILLE BILLS

Sept. 4-9

U. B. O. CIRCUIT

NEW YORK CITY.

Royal.
Dupree & Dupree
Betty Bond
Naudain & Friedland
Wentworth, Vesta & Teddy
Jack Kennedy & Co.

Alhambra.
Marion Weeks
Franklyn Ardell & Co.
Burley & Burley

New Brighton.
(Brighton Beach.)
Sophie Tucker & Co.
Chick Sale

Henderson's.
(Coney Island.)
Wood, Melville & Phillips
Tighe & Jason

Bushwick (Bkln.)
Clark & Verdi
J. C. Nugent & Co.
Ponzello Sisters
Follies D'Armour
Laurie & Bronson
Booth & Leander
Musical Johnstons
Jos. E. Howard & Clark
Isabel D'Armond & Co.

ATLANTA, GA.
Forsyth.
Una Clayton & Co.
De Leon & Davies
Seven Honeyboys
Wilson & McNallys
Josie O'Meers

BOSTON.
Keith's.
Moore & Haager
Nan Halperin
Two Tomboys
Three Leightons
Antrim & Vale
Eva Taylor & Co.
Cronin's Merry Men
Marie Lo's Posing Act

BIRMINGHAM, ALA.
Lyric.
First Half
Adelaide Boothby & Co.
Three Steindel Bros.

BALTIMORE.
Maryland.
Harris & Manion
Frisco
Tom Edwards
Pipifax & Panlo
Norton & Nicholson
Emma Carus

BUFFALO, N. Y.
Shea's.
Dorothy Regal & Co.
Ronair, Ward & Farron
Van & Schenck
Loney Haskell
Roy & Arthur
Kurtis' Roosters
The Levolos

CLEVELAND.
Keith's.
Harry Fern & Co.
Hufford & Chain

CHATTANOOGA.
Keith's.
First Half
Williams & Segal
The Larneds
Five Mowatts
Clara Howard
Last Half
The Kramers

COLUMBUS, O.
Keith's.
Valmont & Reynen
Noel Travers & Co.
Valentine & Bell
Davenport & Rafetry

DETROIT.
Temple.
Henrietta Crosman & Co.
Misses Young & Brown
H. B. Lester
Cycling Brunettes
Doyle & Dixon

ERIE, PA.
Colonial.
Maurice Burkhardt
Orville Stamm
Frank Stafford & Co.
Guzmani Trio

GRAND RAPIDS.
Ramona Park.
Chas. Kellogg
Adams & Murray

HAMILTON, ONT.
Temple.
Kirk & Fogarty
Lo-ve & Wilbur
Courtroom Girls
Odone
O'Brien, Havel & Co.
Act Beautiful

KNOXVILLE, TENN.
Grand.
First Half
The Kramers
Last Half
Williams & Segal
The Larneds
Five Mowatts
Clara Howard

MONTREAL, CAN.
Francais.
First Half
Jack Onri
My Wife Won't Let Me"
The Ferreras
Last Half
"Dreams of Art"
Orrin & Drew

MONTREAL, CAN.
Orpheum.
Mildred Macomber & Co.
Hamilton & Barnes
Morton & Moore

NASHVILLE, TENN.
Last Half
Adelaide Boothby & Co.
Three Steindel Bros.

NORFOLK, VA.
Colonial
First Half
Toots Paka
Adair & Adelphia
The Rials
Last Half
Beatrice Morrell's Sextette
Willie Solar
Felix Adler

OTTAWA, CAN.
Dominion.
First Half
"Dreams of Art"
Orrin & Drew
Last Half
Jack Onri
"My Wife Won't Let Me"
The Ferreras

PHILADELPHIA.
Keith's.
La Argentina
"Forty Winks"
Frank Le Dent
Kenny & Hollis
Dooley & Sales
King & Harvey

PITTSBURGH.
Davis.
Herbert's Dogs
Kerr & Weston
Mack & Walker Co.
Kelly & Galvin
Navassar Girls

ROCHESTER, N. Y.
Temple.
Tempest & Sunshine
Retter Bros.
Nat Wills
Jos. Bernard & Co.
Rudinoff
Conley & Webb
Three Balzer Sisters

RICHMOND, VA.
Bijou.
First Half
Beatrice Morrell's Sextette
Willie Solar
Felix Adler
Last Half
Toots Paka
Adair & Adelphia
The Rials

TOLEDO, O.
Keith's.
Primrose Four
Witt & Winter
Cartmell & Harris
Richards & Kyle
"What Happened to Ruth"

TORONTO, CAN.
Shea's.
Conlin, Parks Trio
Geo. Kelly & Co.
The Volunteers
D'Amour & Douglas

WASHINGTON.
Keith's.
Shannon & Annis
Paul Gordon
Aveling & Lloyd
Stan Stanley Trio
Cecil Cunningham
Lew Wilson
"Prosperity"
World Dancers

WILMINGTON, DEL.
Garrick.
The Crisps
Whiting & Burt
Edna Luby

YOUNGSTOWN, O.
Keith's.
Mrs. Thos. Whiffen
Minnie Allen
Dooley & Rugel
Keno, Keys & Melrose
Mirano Bros.
Hopkins Axtell Trio

ORPHEUM CIRCUIT

CHICAGO.
Majestic.
Bessie Clayton & Co.
Kalmar & Brown
"Overtones"
Josie Heather & Co.
Bert Melrose
Hunting & Francis
Skating Bear
Dore & Halperin
Marlo & Duffy

Palace.
Morgan Dancers
Jack Wilson Trio
Harry Green & Co.
Pilcer & Douglas
Ruby Cavalle & Co.
Nonette
Page, Hack & Mack
Bert Hanlon
MacRae & Clegg

DENVER, COLO.
Orpheum.
Alexander Carr & Co.
G. Aldo Randegger
Jim & Betty Morgan
Rockwell & Wood
Martinetti & Sylvester
Sabinna & Bronner

DULUTH, MINN.
Orpheum.
Chip & Marble
Orth & Dooley
Alexander MacFayden
Pielert & Schofield
Claire Vincent & Co.
Sherman & Uttry
Nederveld's Baboons

DES MOINES, IA.
Orpheum.
Ward Bros.
Consul & Betty
Lydia Barry
Stettner & Bentz
"Girl in the Moon"

KANSAS CITY, MO.
Orpheum.
Theo. Kosloff's Ballet
"Cranberries"
Libonati
Ruth Budd
Willing, Bentley & Willing
Boeman & Anderson
Bonita & Lew Hearn

LOS ANGELES, CAL.
Orpheum.
Nora Bayes
Lew Madden & Co.
Boudini Bros.
Harry Holman & Co.
Sylvia Loyal & Co.
"Petticoats"
Spencer & Williams
Leo Zarrell Trio

LINCOLN, NEB.
Orpheum.
Ellis & Bordoni
Donovan & Lee
Fay, Two Coleys & Fay
Moon & Morris
McLallen & Carson
Wilfred Clarke & Co.

MINNEAPOLIS.
Orpheum.
"Bride Shop"
Ball & Lambert
Bernard & Scarth
De Witt, Burns & Torrence
Raymond Bain & Co.
Frank Carmen

MEMPHIS, TENN.
Orpheum.
Phyllis Neilsoh Terry
Dianne D'Aubrey
Jan Rubini
Milton & De Long Sisters
Natalie & Ferrari
Rice, Elmer & Tom

MILWAUKEE.
Majestic.
Sarah Padden & Co.
McKay & Ardine
Andy Rice
Maryland Singers
Ralph Connors
Demarest & Collette
Fred & Adele Astaire
Bert Levy

NEW ORLEANS, LA.
Orpheum.
Bankoff & Girlie & Ballet
Arthur Deagon
Smith & Austin
Bensee & Baird
Emerson & Baldwin
Spencer & Wager
International Girl

OMAHA, NEB.
Orpheum.
Kitaro Bros.
Homer Miles & Co.
Leipzig
Evans-Burrowes Fontaine
Claire Rochester
The Brightons
Werner Amoros Troupe

OAKLAND.
Orpheum.
Duffy & Lorenze
Cooper & Smith
Du For Boys
Olga & Alada Paradofski

SAN FRANCISCO.
Orpheum.
Mrs. Langtry
Lydell & Higgins
The Sharrocks
Princess Kalama Duo
Mme. Sumiko & Girls
Dancing Kennedys
Oliver & Olp
Brice & King

ST. LOUIS.
Forest Park Highlands.
Valerie Bergere & Co.
Mme. Chilson Ohrmann
Six Water Lilies
Milt Collins
Allan Dinehart & Co.
Marie Stoddard
Jacques Pintel
Gomez Trio

ST. PAUL.
Orpheum.
Williams & Wolfus
Britt Wood
Robbie Gordone
"Honor Thy Children"
Marshall Montgomery
Francis & Kennedy

SALT LAKE CITY.
Orpheum.
Carroll & Wheaton
Four Readings
"The Might Have Been"
Lew Holtz
Clark & Hamilton
The Brightons

WINNIPEG, CAN.
Orpheum.
Morin Sisters
Helene Davis
Laura Nelson Hall & Co.
Walter Brower
Fred V. Bowers & Co.
Allen & Howard

POLI CIRCUIT

BRIDGEPORT, CONN.
Poli's.
First Half
Burdella Patterson
Donald Roberts
"Woman"
Goelet, Harris & Morey
Three Bounding Gordons
Last Half
Cavana Duo
Edward Janis
Albert White & Co.
Alexander & Scott
Great Leon

Plaza.
First Half
Weston & Claire
Maud Ryan
The Princeton Five
(To fill)
Last Half
Anthony & Adele
Hippodrome Four
Peter & His Pals
(To fill)

HARTFORD, CONN.
Palace.
First Half
Rose & Dell
Hadley Sisters
Sam A. Mahoney & Co.
Venita Gould
Gerard & Clark
"In Days of Old"
Last Half
Lockhart Bros.
Maud Ryan
Homer Lind & Co.
Dyer & Fay
"The Lawn Party"

NEW HAVEN, CONN.
Poli's.
First Half
Cavana Duo
Oakland Sisters
Albert White & Co.
Alexander & Scott
Great Leon
Last Half
Donald Roberts
"Woman"
Goelet, Harris & Morey
Three Bounding Gordons
(To fill)

Bijou.
First Half
"Local"
Anthony & Adele
Hippodrome Four
Warren & Conneley
Five Kitamuras
Last Half
Claud Sener
Sam A. Mahoney & Co.
Weston & Claire
The Princeton Five
Paul Le Van & Dobbs
(To fill)

SPRINGFIELD, MASS.
Palace.
First Half
Hayes & Rives
Olga Cook
Barry McCormick & Co.
Connelly & Wenrich
George Lyons
"The Lawn Party"
Last Half
Three Rosaires
Fitzgerald & Lorenz
Belle Mayo Tuo
Clover Leaf Trio
Emil Mendelsohn
"Tango Shoes"

SCRANTON, PA.
Poli's.
First Half
Miller & Miller
Morris & Beasley
The Clown Seal
Mae Francis
Quigley & Fitzgerald
Old Homestead Eight
Last Half
Paul Petching & Co.
John Neff & Co.
Fisher, Luckie & Gordon
Hill & Ackerman
(Two to fill)

WILKES-BARRE.
Poli's.
First Half
Paul Petching & Co.
John Neff & Co.
Fisher, Luckie & Gordon
Hill & Ackerman
Last Half
Miller & Miller
Morris & Beasley
The Clown Seal
Mae Francis
Quigley & Fitzgerald
Old Homestead Eight

WATERBURY, CONN.
Poli's.
First Half
Three Rosaires
Fitzgerald & Lorenz
"How It Happened"
Clover Leaf Trio
Emil Mendelsohn
"Tango Shoes"
Last Half
Hayes & Rives
Venita Gould
Gerard & Clark
George Lyons
Will Ward & Girls
(To fill)

WORCESTER, MASS.
Poli's.
First Half
Gold & Seal
Regel & Bender
Homer Lind & Co.
Dyer & Fay
(To fill)
Last Half
Rose & Dell
Hadley Sisters
"How It Happened"
Connelly & Wenrich
Doris Lester Players
"In Days of Old"

WORCESTER, MASS.
Plaza.
First Half
Lockhart Bros.
Belle Mayo Trio
Edward Janis
Peter & His Pals
Last Half
Queenie Dunedin
Wm. Morrow & Co.
Olga Cook
Burdella Patterson

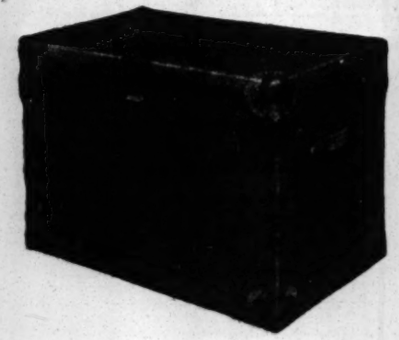
W. V. M. A.

ASHLAND, WIS.
Royal.
First Half
Carroll & Catherine McFarland
(One to fill)
(Sept. 1, 2)
Green & Pugh
(Two to fill)

APPLETON, WIS.
Bijou.
First Half
Pankey & McCarver
Kay & Belle
Last Half
Carroll & Catherine McFarland
(One to fill)

CROOKSTON, MINN.
(Sept. 3)
Australian Waites
Marion & Willard
Jessie Sterling & Highlanders

BAL'S DREADNAUGHT



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CEDAR RAPIDS.
Iowa.
First Half
De Reno & Flores
Connelly Sisters
Tyler & Crolius
Harrison Brockbank Co.
Chas. Olcott
Kluting's Novelty
Last Half
Lavine & Inman
Bissett & Scott
Benny & Woods
Robt. Henry Hodge Co.
Jas. J. Cullen
Kerville Family

CHICAGO.
Wilson.
First Half
Marie Russell
Bruce Duffett & Co.
Clayton & Lennie
Gallerini Four
Last Half
Misses Nelson
Von Hampton & Shriner
Kluting's Novelty

Windsor
Last Half
Lavine & Inman
Bessie Lacount
Evans Lloyd & Co.
Bobby & Nelson
Prelle's Circus
Last Half
Wilton Sisters
Harrison Brockbank & Co.
Tyler & Crolius
Royal Gascoignes

Kedzie.
First Half
Le Roy & Mabel Hart
Misses Nelson
"A Case for Sherlock"
La France & Bruce
Last Half
Novel Bros.
Marie Russell
Evans Lloyd & Co.
Bobby & Nelson
Ernest Evans & Co.

American.
First Half
Brooks & Lorella
Adele Jason
"A Fireside Reverie"
Chas. Howard & Co.
Paul Kleist & Co.
Last Half
Six Little Wives

Lincoln.
First Half
Argo & Virginia
"On the Veranda"
Fiddler & Shelton
Bert Lamont's Cowboys
(One to fill)
Last Half
Brooks & Lorella
"A Fireside Reverie"
Lorraine & Dunn
(Two to fill)

Academy
First Half
Paul & Pauline
(Four to fill)
Last Half
Reed & Hudson
(Four to fill)

Logan Sq.
First Half
"A Musical Matinee"
"Society Circus"
(Three to fill)
Last Half
Le Roy & Mable Hart
Paul Kleist & Co.
Kelly & Galvin
(Two to fill)

Avenue.
First Half
Novel Bros.
White, Mullaly & White
Robt. Henry Hodge & Co.
Parrillo & Frabito
Last Half
Leo & May Jackson
Bruce Duffett & Co.
Clayton & Lennie

CAMP HUGHES, MAN.
Belmont Manikins
Curtis Trio
Van Sickles & Leonard
Gaby Bros. & Clark

CHAMPAIGN, ILL.
Orpheum.
First Half
Nora & Sidney Kellogg
Grace Hazard
Carmen's Minstrels
Earl & Edwards
"The Edge of the World"
Last Half
Cavanna Duo
Calts Bros.
Thos. P. Jackson & Co.
Isetta
(One to fill)

DULUTH, MINN.
New Grand.
First Half
Musical Storys
Mimic Four
Fairman & Furman
Pickard Seals
Last Half
Edna Dreon
Godfrey & Henderson
(Two to fill)

DAVENPORT, IA.
Columbia.
First Half
Cummin & Seaham
Permaine
John T. Doyle & Co.
Baby Helen
(One to fill)
Last Half
White, Mullaly & White
"What Happened to Ruth"
Bevan & Flint
(Two to fill)

DECATUR, ILL.
Empress.
First Half
Lau & Analeka
Hope Vernon
Imhof, Conn & Coreene
Skipper, Kennedy & Reeves
Royal Gascoignes
Last Half
Nora & Sidney Kellogg
Lew & Mollie Hunting
Ralph Whitehead & Co.
E. J. Moore
Merian's Swiss Canines

EVANSVILLE, IND.
New Grand.
Millie Olive
Flo Adler & Boys
"The Cop"
Ray Snow
"The Luck of a Totem"

EAST ST. LOUIS.
Erber's.
First Half
Polzin Bros.
Henry & Adelaide
Pisano & Bingham
Cæsar Rivoli
Last Half
Barry Girls
Ash & Shaw
Olga Mishka Co.

FT. WILLIAM, CAN.
Last Half
Musical Storys
Mimic Four
Fairman & Furman
Pickard Seals

FT. DODGE, IA.
Princess.
First Half
Van & Carrie Avery
Knapp & Cornalia
Weber & Wilson
(One to fill)
Last Half
Bert Howard
Hal Stephens & Co.
Wright & Davis
Erford's Whirling Sensation

GARY.
Orpheum.
First Half
Brooks & Lorella
Adele Jason
"A Fireside Reverie"
Bert Lamont's Cowboys
(One to fill)
Last Half
Fraternity Boys & Girls

INTERNATIONAL FALLS, MINN.
(Sept. 10)
Musical Storys
Mimic Four
Fairman & Furman
Pickard Seals

IRONWOOD, MICH.
Temple.
(Sept. 5, 6)
Serra the Great
Green and Pugh
Marble Gems
(Two to fill)

KENOSHA, WIS.
Virginian.
Last Half
Kay & Belle
Allie Leslie Hasson
Prelle's Circus
(Two to fill)

LINCOLN, NEB.
Orpheum.
First Half
Hager & Goodwin
Erford's Whirling Sensation
(Three to fill)

Lyric.
First Half
Belle Isle & Neville
Princess Ka
Last Half
Aeroplane Girls
(One to fill)

LA CROSSE.
La Crosse.
First Half
Hays & Neal
John Geiger
(Three to fill)
Last Half
Harris & Nagle
Lane & Harper
(Three to fill)

MINNEAPOLIS.
New Palace.
Nelusco & Hurley
Roth & Roberts
Swiss Song Birds
Gene Green

Grand
Austrian Waltes
Marion & Willard
Jack Polk
Jessie Sterling & Highlanders

MILWAUKEE, WIS.
Palace.
First Half
Leo & Mae Jackson
Embs & Alton
Lawrence Crane & Co.
Lorraine & Dunn
Kelly & Galvin
Willie Bros.
Last Half
Dawne June
"A Case for Sherlock"
Hirschel Hendler
Howard & Fields' Minstrels
(Two to fill)

MADISON, WIS.
Orpheum.
First Half
The O'Learys
"The Dog Watch"
(Three to fill)
Last Half
Fox & Ingraham
"The Right Man"
Baby Helen
(Two to fill)

OMAHA, NEB.
Empress.
First Half
Sullivan's Bears
Aeroplane Girls
(Two to fill)
Last Half
Margaret Ilea & Co
"Darn Good & Funny"
Princess Ka
(One to fill)

RICE LAKE, WIS.
Lyric.
(Sept 8, 9)
Morton & Curtis
Kayner & Bosdyn

ROCHESTER, MINN.
Metropolitan.
First Half
Lane & Harper
J. Edmon Davis & Co.
(Three to fill)
Last Half
Hays & Neal
John Geiger
(Three to fill)

ROCKFORD, ILL.
New Palace.
First Half
Dawne June
Bevan & Flint
"The Right Man"
Hirschel Hendler
(One to fill)
Last Half
The O'Learys
"The Dog Watch"
(Three to fill)

ST. PAUL, MINN.
Princess.
First Half
Edna Dreon
Godfrey & Henderson
(Two to fill)
Last Half
J. Edmon Davis & Co.
Fiddler & Shelton
(Two to fill)

ST. LOUIS, MO.
Empress.
First Half
Barnold's Dogs
Morgan & Gray
Ash & Shaw
Olga Mishka Co.
Last Half
Polzin Bros.
Pisano & Bingham
Otto Koerner & Co.
Kaufman Bros.
Cæsar Rivoli

Grand.
Neville & Zenk
Bush & Shapiro
Nevins & Erwood
"Fashion Shop"
Harry Sterling
Weir, Temple & Dacey
Five Armentos

SUPERIOR, WIS.
People's.
First Half
Zeitler & Zeitler
Harris & Nagel
Three Fishers
Last Half
E. T. Alexander & Co.
Marble Gems
(One to fill)

SO. BEND, IND.
Orpheum.
First Half
Adroit Bros.
Howard & Fields' Minstrels
"School Days"
Burke & Burke
(One to fill)
Last Half
Musical Geralds
"On the Veranda"
Monarch Comedy Four
Electrical Venus
(One to fill)

SPRINGFIELD, MO.
Majestic.
First Half
Stone & Hughes
Barry Girls
E. J. Moore
Grew Paites & Co.
Kaufman Bros.
Merian's Swiss Canines
Last Half
Jack Lavier
Norwood & Hall
Carmen's Minstrels
Savoy & Brennan
"The Edge of the World"
Grace Hazard

SIOUX FALLS, S. D.
Orpheum.
First Half
Margaret Ilea & Co.
"Darn Good & Funny"
(Two to fill)
Last Half
Van & Carrie Avery
Kane & Herman
Mystic Hanson Trio
(One to fill)

SIOUX CITY, IA.
Orpheum.
First Half
Hal Stephens
Mlle Luxane & Dancers
Kane & Herman
(Two to fill)
Last Half
Reno & Flores
Hall & Beck
Hager & Goodwin
(Two to fill)

TERRE HAUTE.
New Hippodrome.
Mlle. Le Toy's Models
"The Family"
Neil McKinley
(Two to fill)

WINNIPEG, CAN.
Strand.
The Kilties
Poshay & White
Harry Gilbert
Prince Karmi

WATERLOO, IA.
Majestic.
First Half
Willison & Sherwood
"What Happened to Ruth"
James Cullen
Kerville Family
(One to fill)
Last Half
Zeda & Hoot
Permaine
John T. Doyle & Co.
Pearl Bros. & Burns
Weber & Wilson

PANTAGES' CIRCUIT

CALGARY, CAN.
Pantages'.
Four Renees
Ward & Faye
Darrell & Conway
Chinko
Minnie Kaufman
Herbert Lloyd & Co

EDMONTON, CAN.
Pantages'.
Nut [illegible] Co.
Three Mori Bros.
Clifford & Mack
Sherman, Van & Hyman
Valentine Vox & Co.

GREAT FALLS.
Pantages'.
(Sept. 5, 6)
Ned Nestor & Sweethearts
Madame Jomelli
Great Lester
Crawford & Broderick
Three Bartos

KANSAS CITY, MO.
Empress.
Six Rianos
Chase & Latour
Venetian Four
May Curtis
Chas. F. Semon
Ergotti Lilliputians

LOS ANGELES.
Pantages'.
Will Morris
Dickinson & Deagon
Davett & Duvall
Lazar & Dale
The Elopers
Bob Albright
Florence Mayfield

OAKLAND, CAL.
Pantages'.
Midnight Follies
Geo. N. Brown & Co.
Wm. De Hollis & Co.
Four Haley Sisters
Silber & North

OGDEN, U.
Pantages'.
Rose & Ellis
Mabel Harper
Storm & Marston
Brown, Fletcher Trio
Golem Troupe

(Continued on page 24.)

HERE WE ARE AGAIN

HANDIS AND MILLIS

ECCENTRIC ODDITIES IN ONE
WITH THEIR TWO EDUCATED HATS
Direction CHAS. BORNHAUPT

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

WHY DOCTORS MAKE BAD PATIENTS.

Perhaps you don't know it—perhaps you do—but let me whisper it to you gently—doctors are the worst class of people to handle when they are ill. No, indeed, this is not a conjectural unreality, but the truth. I know—yes, from personal experience.

The reason? Yes, there is one, and this very reason is operative in every case of the stricken medicus. I shall come to that directly, but permit me, if you please, for the sake of emphasizing the proposition, to illustrate with a personal experience.

The other day, after spending day after day in a surcharged operating room, I discovered that I felt chilly. It was a mild chill. This was soon followed by a rise in temperature to 102 degrees. My head and limbs began to ache, I felt sore all over, and was obliged to seek the bed. A cough, distressing in type, and a pain in the back of the head added to the first miserable, sleepless night. The next day the thermometer registered 103. The trouble was that I knew (I made it my business to know) how high the fever had mounted. As soon as the word was passed around that I was ill and confined to the house, a host of well-meaning friends, physicians, were busily swarming about me. Thermometers, stethoscopes, blood pressure apparatus, and every possible instrument of diagnosis known to modern medical science were applied with a view of arriving at a correct diagnosis.

It was soon decided who was to be the chief of the medical corps to this distinguished (?) patient. A nurse was sent for; all engagements were canceled, and when I saw with a suspicious eye that everybody became worried, I collected my senses as nearly as I could under the circumstances (with fever at this time 104), and began studying my own case.

When my physician percussed my chest I was sure that he discovered signs of a rapidly setting in pneumonia. The pain in the back of the head? Why that must be meningitis, or perhaps infantile paralysis? No—that can be safely ruled out after taking my age into consideration. Serious throat affection? Maybe—yes, it likely is, because the doctor spent a great deal of time in exploring my throat. The physicians consulted quietly and then re-entered my chamber. "What's the verdict, gentlemen?" I queried. I tried to force a smile, but somehow it turned out to be—so I am told—a sort of an artificial grin that "gave me away" completely. "*La grippe*, doctor, that's all. A few days at home and everything will turn out all right."

They departed after giving directions and prescribing.

I could not fall asleep.

The hours rolled on wearily; everyone had retired; not a sound anywhere, outside of the regular ticking of the clock. Here is my chance, I thought. I gently stole to the little desk that contained my nurse's thermometer and slipped it under my tongue. After a lapse of a minute it told me that my fever was very high—it still registered around 104, and this was the fourth day of my illness. I became worried. Something was not right. I sought my pulse. The excitement, no doubt, had sent it up ten or twenty beats, perhaps, and the more I studied my symptoms the more convinced I became that the "few days" of which the doctors spoke would be a few weeks, and perhaps a few months. "I could not afford to be ill, amidst all the work I had on hand, for any length of time." I mused.

Quietly, as if pushed by an invisible force, I stole into the library. Here, at last, I could do as I pleased, unhampered by a hawk-eyed nurse and a loyal, fretting little wife. I reached for my favorite authors on the subject. I was sure to refresh my recollection, through their aid, as to the complications that might arise. I received what I was looking for—every possible complication you ever heard of may follow *la grippe* From pneumonia to heart failure and from middle ear inflammation to meningitis—all are possible complications. I wheeled through the pages feverishly, book after book, and the more I read the more accelerated my pulse rate became, and I was exhausted. Only a short time elapsed and I found myself discovered and escorted back to my room by the above mentioned ladies. Did they preach to me? No one would ever attempt to talk to me as they did, but they were right and I took my just deserts.

Fantastic and weird pictures of bacilli and cocci and pathologic conditions whirled and chased each other through my gray matter, until Morpheus grabbed me in his soothing arms and lulled me into a sort of comatose slumber.

The next morning I awoke, unrefreshed, but the temperature had dropped, and at the visit of my attendants I was declared out of danger.

The knowledge of what may happen and what they had seen occur renders doctors super-apprehensive, morbidly introspective, and consequently hard patients to handle.

It is the peculiar mental attitude of the individual under existing conditions that creates this hypersusceptibility.

It is different with the ordinary individual. Supposing a laborer is taken ill as I was. He knows he is sick, and is therefore carted to bed, with the assurance that in a short time he will be out again. This acts as a nerve sedative, and though the attendant knows of the possibilities in the case, the patient is kept tranquil, and, to his advantage, ignorant of the temperatures, pulse rate and physical findings. Convalescence in such individual is brief, and though complications set in, they are treated to better advantage than if the case was one of a person in the profession.

The object lesson that we may gain from this is that it is never wise, as some believe, to have patients know of the existence of serious trouble. It is wrong—utterly wrong. I know of innumerable instances of shortening of life, even self destruction, through the jabbering tendencies of some doctor or nurse. On the other hand, trusted relatives *must* be informed of existing conditions so that proper care may be given to the afflicted.

The human mind is a most wonderful and sensitive organization—the most wonderful, if you please. Impressions may exhilarate, depress, upset, calm or re-act favorably or unfavorably on a receptive organism. It is, therefore, natural for physicians and nurses to be hypersensitive—their lives are not beds of roses, and proper allowances must be made.

ANSWERS TO CORRESPONDENTS.

HACKING COUGH.

M. T. M., Ashland, Wis., writes:

DEAR DOCTOR: I have been troubled with a hacking cough for over a year. Some of my friends believe I smoke too much, others suggest that I am going into consumption. I am inclined to disbelieve the latter view because I am otherwise in excellent health. I have sharp pains at times in the eyes and lungs. These are infrequent. I am in the profession and a constant reader of THE NEW YORK CLIPPER, and will greatly appreciate an early reply to my query.

REPLY.

Continued hacking cough, if persistent, and resistant to ordinary measures, requires thorough investigation. It may be the forerunner of serious lung trouble. My advice to you is, not believe or disbelieve what your friends say, but to subject yourself AT ONCE to a painstaking and thorough examination at the hands of a first class physician for the purpose of establishing a diagnosis. Once that is established you can look after the trouble intelligently, without guessing.

BURNING WHEN VOIDING WATER.

H. B., New York, writes:

DEAR DOCTOR: I am troubled with a constant burning whenever I void urine. I am alarmed about it, and would like your opinion to appear in THE CLIPPER, for which please accept my thanks.

REPLY.

When the urine is concentrated it will cause an irritation of the parts when being voided. The best remedy for this trouble is to dilute it, and that is best accomplished by drinking plenty of water. Again, the trouble may not be with the urine but with the parts, small ulcers, abrasions and other diseased conditions may be responsible for the trouble. If the latter be the case, the underlying factor will, of course, have to be removed before a cure may be expected.

LUMP ON SIDE OF NECK.

MRS. C. R., Haverhill, Mass., writes:

DEAR DR. THOREK: I have a lump on the right side of my neck, which I have been told is an enlarged gland. I have had it for five years. It was very large for a time and then went away to almost the size of a marble, but of late it has become very large again. It does not bother me, but I wish to know whether it will eventually cause any trouble or if I may leave it alone. I hate to have it operated upon because an ugly scar will result—so I am told. I will look for an answer to this in THE CLIPPER. Thanks.

REPLY.

If the gland was affecting my neck, and behaved like yours, I would not hesitate to have it taken out. The chances for tuberculous and malignant transformation in these conditions are too many not to pay proper attention to them. The fact that the gland has of late enlarged again also bespeaks the necessity of surgical attention. The scar, after the removal of one large gland, should be insignificant, if the operation is performed by a skillful surgeon and before the gland breaks down. The more you procrastinate the greater the chances that the gland will break down, and then, of course, an ugly scar is inevitable.

PAIN IN RIGHT SIDE.

EX-PROFESSIONAL, Boston, Mass., writes:

DEAR DOCTOR: Would you please advise me, through your professional column in THE CLIPPER. I have been suffering from occasional pains in my right side in the region of the appendix. While they are not severe, it imparts a very miserable sensation. I have been examined by physicians. Some say it is caused by accumulation of gases; others maintain that it is due to an injury resulting from a horse falling on me several years ago. My side is slightly swollen. This disappears with the passage of gas. Your opinion will be appreciated.

REPLY.

Gas in itself will not, as a rule, cause pain in the region of the appendix, unless some morbid condition co-exists. The swelling may be due to an injury to the abdominal wall as a result of the fall you described. While both conditions may simultaneously cause the distressing feeling, the appendix should be taken into account in the matter, and its behavior carefully scrutinized. Taking all symptoms into consideration there should be no trouble in arriving at a correct diagnosis. I am inclined to believe that the trouble is due to a combination of conditions. For the time being, I would suggest a heaping teaspoonful of Carlsbad salts in a glass of warm water every morning on rising, and watch the effects of this simple treatment for a fortnight.

POLYPUS OF NOSE.

MRS. V. McN., Des Moines, Ia., writes:

DEAR DOCTOR: I am in a vaudeville team and do quite a bit of singing. I have been bothered for sometime with obstructed breathing. I saw a nose and throat specialist in one of the cities, and he told my husband that I have a polypus of the nose, which should be removed. I can see by looking into my nostril that something is not right there. I would like to hear from you, and find out whether such an operation is dangerous, whether it would lay me up for sometime, and whether you would advise me to go through with it. I will look for an answer in THE CLIPPER.

REPLY.

By all means have the polypus taken out. The operation, in skilled hands, is comparatively simple and you need not be laid up more than a few hours. You need not even take an anesthetic for the operation, because it can very nicely be done under local anesthesia.

FRONTAL SINUS TROUBLE.

MRS. C. Y., Minneapolis, Minn., writes:

DEAR DOCTOR: I am a professional woman and have suffered from headaches for a long time. They are located over the left eye. I have been to many doctors and received treatments for a variety of ailments. Finally an X-ray was taken and pus was located in the left frontal sinus. An operation has been suggested. Now, here is the dilemma. I am an actress. If a cutting operation has to be done on my forehead that will leave an unsightly scar, I might as well quit. The nature of the work I am doing precludes that. I appeal to you for a suggestion on the matter, through THE CLIPPER, and will be grateful for any advice you may give me.

REPLY.

I don't think you need fear any scarring from the operation on your sinus. In the first place, if an outside operation is decided upon, the incision is made in the line of the eyebrow, so if any scar results it will be covered by the brow, and hence invisible. Furthermore, many surgeons enter the sinus and drain it through the nose, in which case no scarring at all is to be anticipated. Do not worry. I am glad the seat of the trouble has been ascertained, and feel confident you will make a good recovery.

FISTULA AFTER APPENDICITIS.

MR. P. L. McD., Newark, N. J., writes:

DEAR DOCTOR: I am in the show business, and have been for a great many years. I was operated upon for appendicitis in a large hospital and remained there for eleven weeks, and left the place with a fistula through which my bowels are moving. They operated on it three times to close it, and I am just about the same. I am thoroughly discouraged. They want me to be operated upon again. I eat well and feel all right in every way, but this condition makes me miserable. What do you advise me to do? I have seen some of the boys at the White Rats' Club, who advised me to write you and get your opinion in THE CLIPPER. Please let me hear from you at your earliest convenience. Many thanks.

REPLY.

Do not permit yourself to get discouraged. It could have been worse. Sometimes the walls of the large intestine are so infiltrated that the sutures do not hold. Be hopeful. As long as your health is good you will recover. Sometimes systemic conditions prevent the closure of such fistula. You are vigorous, I understand, and that is in your favor. Wait a while. The fistula may close of its own accord. If it does not, build yourself up and then have it repaired.

ANXIOUS INFORMATION, Ottumwa, Ia.—You are sadly misinformed. The conditions existing must be understood. If you will give me your name and address I shall only be too happy to enlighten you fully. W. E. R., Ohio—It has been done on similar lines. MISS C. C. M., Denver, Col.—Your letter has been sent to General Delivery. G. L., New York—Miss Newton left the American Hospital completely cured, last week. INQUIRER—Harry Houdini will give you all necessary information. Write him.

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MINERS MAKE-UP
HENRY C. MINER

ROUTE LIST DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Abarbanell, Lina—Broad, Phila., 28.
Aborn Opera Co.—Newark, N. J., 28-Sept. 2.
"Amber Empress, The" (Corey & Ritter, mgr.)—Colonial, Boston, 28-Sept. 2.
Boyer, Nancy—Detroit 27-Sept. 2.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Bridal Night, His" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cheating Cheaters" (A. H. Woods, mgr.)—Eltinge, New York, indef.
"Cohan Revue of 1916" (Cohan & Harris, mgrs.) Grand, Chicago, indef.
"Common Clay" (A. H. Woods, mgr.)—Olympic, Chicago, 28, indef.
"Canary Cottage"—San Francisco, indef.
"Everywoman" (Henry W. Savage, mgr.)—Fall River, Mass., Sept. 4, 5, Newport, R. I., 6, New Bedford, Mass., 7, Milford 8, Webster 9.
"Experience" (Elliott, Comstock & Gest, mgrs.)—Altoona, Pa., Sept. 4-6.
"Experience"—Adelphi, Phila., 31, indef.
Fields, Lew—Garrick, Chicago, indef.
Friedlander Mus. Com. (Palmer Kellogg, mgr.)—Clinton, Wis., Sept. 4, Elkhorn 5, Delavan 6, Burlington 7, Union Grove 8, Pawaukee 9, Pardeville 10.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Harris, New York, indef.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Cort, Chicago, indef.
"Fast and Grow Fat" (Dillingham & Broadhurst, mgrs.)—Globe, New York, Sept. 1, indef.
"For the Man She Loved" (Arthur C. Alston, mgr.)—Richmond, Va., 4-9.
"Guilty Man, The" (A. H. Woods, mgr.)—Astor, New York, indef.
"Girl From Brazil, The" (The Shuberts, mgrs.)—Forty-fourth Street, New York, 30, indef.
"Garden of Allah"—Newark, N. J., Sept. 2-9.
"Girl He Couldn't Buy" (Arthur C. Alston, mgr.)—Camden, N. J., 4-9.
"Girl Without a Chance," Circuit Co. (Robert Sherman, mgr.)—Memphis, Tenn., Sept. 4-9.
"Girl Without a Chance," Eastern Co. (Robert Sherman, mgr.)—Cassopolis, Mich., Sept. 7, Vicksburg 8, Battle Creek 10.
"Girl Without a Chance," Western Co. (Robert Sherman, mgr.)—Winona, Minn., 30, Elkader, Ia., 31, Osage Sept. 1, Austin, Minn., 2, Hampton 4, Morrison, Ill., 6, Sterling 7, Maquoketa, Ia., 8, Washington 9.
"Hit the Trail Holliday" (Cohan & Harris, mgr.)—Park Sq., Boston, Sept. 4, indef.
"Heart of Dixie, The"—Castle Sq., Boston, Sept. 4-9.
"Katinka" (Arthur Hammerstein, mgr.)—Shubert, Boston, 28, indef.
"Keep Moving" (Dick Ryder, mgr.)—Imperial, Chicago, 27-Sept. 2, Indianapolis, Ind., 4-9.
"Little Bit of Fluff, A" (Herbert Jay, mgr.)—Thirty-ninth Street, New York, indef.
"Little Girl in a Big City," Co. A (Arthur C. Alston, mgr.)—Buffalo, N. Y., 4-9.
"Little Girl in a Big City," Co. B (Arthur C. Alston, mgr.)—Schenectady, N. Y., 28-30, Oneonta 31, Binghamton Sept. 1, 2, Norwich 4, Walton 5, Owego 6, Towanda, Pa., 7, Ithaca, N. Y., 8, Elmira 9.
"Little Girl That God Forgot" (John J. Bernero, mgr.)—St. Louis 27-Sept. 2, Kansas City 3-9.
"Look Who's Here"—Poli's, Washington, 28-Sept. 2.
"Little Shepherd of Kingdom Come" (The Shuberts, mgrs.)—Plymouth, Boston, Sept. 2-9.

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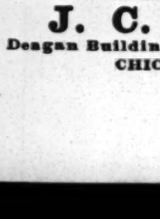
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Murdock, Ann (Chas. Frohman, Inc., mgrs.)—Lyceum, New York, indef.
Mitzi (Henry W. Savage, mgr.)—Buffalo, N. Y., 31-Sept. 2, Illinois, Chicago, 3, indef.
"Man Who Came Back" (Wm. A. Brady, mgr.)—Playhouse, New York, 30, indef.
"Melody of Youth, The" (Hackett & Tyler, mgrs.)—Hollis, Boston, Sept. 2, indef.
"Margery Daw" (John Cort, mgr.)—Princess, Chicago, 27, indef.
"Mr. Gay of New York" (Harry Andrews, mgr.)—Conneaut, O., 30, Delphos 31, Fostoria Sept. 1, 2.
"My Mother's Rosary"—Kansas City, Mo., 27-Sept. 2.
"Other Wife, The," Cleveland 28-Sept. 2.
Powers, James T. (The Shuberts, mgrs.)—Forty-eighth Street, New York, 28, indef.
"Passing Show of 1916"—Winter Garden, New York, indef.
"Pair of Queens, A" (H. H. Frazee, mgr.)—Longacre, New York, 29, indef.
"Peddler, The"—Grand, Bkln., 28-Sept. 2.
"Peck's Bad Boy" (Benner & Herman, mgrs.)—Ft. Wayne, Ind., 30 Valparaiso 31, Harvard, Ill., Sept. 1, Waukesha, Wis., 2, Monroe 3.
"Parson On the Trail" (Frederick Bros., mgrs.)—Alton, Kan., 30, Woodston 31, Gaylord Sept. 1, Kirwin 2, Logan 4, Cedar 5, Athol 6, Phillipsburg 7, Dresden 8, Goodland 9.
"Path of Folly, The"—Bronx, New York, 28-Sept. 2.
Robson, May—Amherst, N. S., Can., 31, Moncton, N. B., Sept. 1, 2, Woodstock 4, Fredericton 5, Calais, Me., 6, Bangor 7, Belfast 8, Bar Harbor 9.
Ring, Blanche (Frederic McKay, mgr.)—Maxine Elliott's, New York, indef.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgrs.)—Empire, New York, 28-Sept. 23.
"Seven Chances" (David Belasco, mgr.)—Cohan's, New York, indef.
"Silent Witness, The" (H. H. Frazee, mgr.)—Fulton, New York, 28, indef.
"Sunny South" (J. C. Rockwell, mgr.)—Pittsfield, N. H., 30, Tilton 31, Franklin Sept. 1, Bristol 2, Lebanon 4, Woodstock, Vt., 5, Windsor 6, Springfield 7, Bethel 8, Northfield 9.
Thurston (Jay Klink, mgr.)—Thalia, New York, 28-Sept. 3, Syracuse 4-6, Utica 7-9.
"Turn to the Right" (Smith & Golden, mgrs.)—Gaiety, New York, indef.
"Truxton King"—National, Chicago, 27-Sept. 2.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Casino, New York, indef.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Wilbur, Boston, indef.
"Woman He Married, The"—Toledo, O., 27-Sept. 2.
"While the City Sleeps"—Louisville, Ky., 28-Sept. 2.
"Which One Shall I Marry"—Pittsburgh 27-Sept. 2.
Ziegfeld "Follies"—New Amsterdam, New York, until Sept. 16.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.
Alcazar Players—San Francisco, indef.
Alcine Players—Wichita, Kan., indef.
Albee Stock—Providence, indef.
Angell's Comedians (Billie O. Angelo, mgr.)—Humeston, Ia., 28-Sept. 2, Corydon 4-9.
Bainbridge Players—Minneapolis, indef.
Burbank Players—Los Angeles, indef.
Burns' Players—Colo. Springs, Colo., indef.
Benjamin, Jack, Stock—Concordia, Kan., 28-Sept. 2, Stockton 4-9.
Chase-Lister Co.—Tipton, Ia., 28-Sept. 2, Corydon 4-9.
Carroll Comedy Co. (Ion Carroll, mgr.)—Sutton, W. Va., indef.
Colonial Stock—Cleveland, indef.
Colonial Players—Pittsfield, Mass., indef.
Coburn-Pearson Players—Charles City, Ia., indef.
Cornell & Price Players—Chesaning, Mich., 28-Sept. 2.
Colton Co.—Wingate, Ind., 28-Sept. 2.
Douthitt Wilson M. C. Players (Ben Douthitt Wilson, mgr.)—Youngstown, O., indef.
Denham Stock—Denver, indef.
De Voss, Vera, Stock Northern (J. B. Rotnour, mgr.)—Neillsville, Wis., 28-Sept. 2, Durand 4-9.
Dubinsky Stock (Ed. Dubinsky, mgr.)—St. Joseph, Mo., Sept. 3, indef.
Desmond, Ethel, M. C. Co. (Ethel Desmond, mgr.)—Brewton, Ala., 28-Sept. 2, Mobile 4-9.
Davis Stock (Adam W. Field, mgr.)—Lowville, N. Y., 28-Sept. 2, Newark 4-9.
Doyle Stock—Paris, Ill., 28-Sept. 2.
Eckhardt, Oliver, Players—Regina, Sask., Can., indef.
Earle Stock—Portland, Ind., 28-Sept. 2.
Felber & Shea Stock—Akron, O., indef.
Gorman, I. W., M. C. Co.—Portland, Me., indef.
Gordinier Bros. Stock (Clyde H. Gordinier, mgr.)—Montezuma, Ia., 28-Sept. 2, Milton 4-9.
Hamilton Stock—Gloversville, N. Y., indef.
Henderson Stock—Davis City, Ia., 28-Sept. 2.
Hillman Ideal Stock, No. 1 (Harry Sohns, mgr.)—Stanton, Neb., 27-Sept. 2, Battle Creek 4-6, Petersburg 7-9.
Keith Stock—Portland, Me., indef.
Klark-Urban Stock—St. John, Can., Sept. 4-23.
Lincoln Players (John T. Prince, mgr.)—Lincoln, Neb., indef.
Lester Lindsay Co.—Carroll, Ia., 28-Sept. 2.
Lewis-Worth Stock (Gene Lewis, mgr.)—Dallas, Tex., indef.
Lawrence, Del, Stock—Wigwam, San Francisco, indef.
Lorch, Theodore, Stock—La Junta, Colo., 28-Sept. 2.
Lewis, Wm. F., Stock—Bertrand, Neb., 28-Sept. 2, Curtis 4-9.
Morosco Stock—Los Angeles, indef.
Morgan, Jack, Players—Wheeling, W. Va., indef.
Miller, Henry, Stock—San Francisco until Sept. 16.
Moses, Edmund, Players—Steubenville, O., indef.
Manhattan Players—Bridgeton, N. J., until Sept. 2.
Machan's Associate Players—Sudbury, Ont., Can., indef.
Manning Stock—Onago, Kan., 28-Sept. 2, Minneapolis, Kan., 4-9.
Mallory, Clifton, Stock (Shaw & Loar, mgrs.)—Keithsburg, Ill., 30, Hoopeston 31, Richmond, Ind., Sept. 1.
Nutt, E. C., Players—Keokuk, Ia., 28-Sept. 2.
Northampton Players—Northampton, Mass., indef.
National M. C. Co.—Detroit, indef.
National Stock (F. R. Cole, mgr.)—Minneapolis indef.
Orpheum Players Stock (Ed. Williams, mgr.)—Quincy, Ill., indef.
Oliver, Otis, Players (Harry J. Wallace, mgr.)—La Fayette, Ind., until Sept. 9.
Poli Players—Scranton, Pa., indef.
Poli Stock—Springfield, Mass., indef.
Poli Stock—Worcester, Mass., indef.
Purkiss Stock (E. M. Purkiss, mgr.)—Lynch, Neb., 31-Sept. 2, Gregory, S. D., 4-6.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Robins' Players (Edwin H. Robins, mgr.)—Toronto, Can., 28-Sept. 2.
St. Claire, Winifred, Stock (Earl Sipe, mgr.)—Trenton, N. J., indef.
Sherman Stock (Robert Sherman, mgr.)—Dallas, Tex., Sept. 4, indef.
Strong, Elwin, Stock—Laurel, Neb., 28-Sept. 2.
Shannon Stock—Swanton, O., 28-Sept. 2.
Savidge, Walter, Players—Elgin, Neb., 28-Sept. 2, Gordon 4-9.
Trumbull Players (L. R. Trumbull, mgr.)—Ware, Mass., 28-Sept. 2.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Wallace, Morgan, Stock—Peoria, Ill., 27, indef.
Weir, Ernie, Players—Atchison, Kan., 28-Sept. 2.

BANDS AND ORCHESTRAS.

Bouton's American Band (J. L. McCon, mgr.)—Ft. Worth, Tex., until Sept. 3.
Banda Roma—Forest Park, Chicago, indef.
Conway, Patrick, Band—Toronto, Can., 28-Sept. 9.
Cavallo's Band—Riverview Park, Chicago, indef.
Creatore's Band—Zoo, Cincinnati, 28-Sept. 2.
Foreman Band—Oakland, Cal., indef.
Lutz's, Carrie, Colonial Ladies' Orchestra—Gloucester, N. J., indef.
Lewis' Reading Band (Bob H. Roberts, mgr.)—Sea Isle City, N. J., indef.
Sousa's, John Philip, Band—Willow Grove Park, Phila., 28-Sept. 10.
Shannon's—Woodside Park, Phila., 28-Sept. 2.
White Hussars (Al. Sweet, mgr.)—Frankfort, Ind., 30, Thornton 31, Brazil Sept. 1, Terre Haute 2, Danville, Ill., 4, Joliet 5, De Kalb 6, Waukegon 7 Racine Wis., 8 Chicago, Ill. 9.
Zita & Boston Ladies' Orchestra—Grand Rapids, Mich., indef.

COMPANIES IN TABLOID PLAYS.

American Girl Co. (H. D. Zarrow, mgr.)—Lynchburg, Va., 4-9.
Dixie M. C. Co.—Putnam, Conn., 28-Sept. 2.
Empire Girls (Fred Siddon, mgr.)—Harrington, Del., 31-Sept. 2.
Harrison & White's Ideal Players (Allen O. White, mgr.)—Napoleon, O., 28-Sept. 2, Wauseon 4-9.
Ideal M. C. Co. (J. R. Stewart, mgr.)—Raleigh, N. C., 28-Sept. 2.
Loeb, Sam, M. C. Co.—Wirt, Okla., 28-Sept. 2, Sherman, Tex., 4-9.
Little Bluebird Co., Zarrow's (Jack Fuquay, mgr.)—Lynchburg, Va., 28-Sept. 2, Petersburg 4-9.
Submarine Girls (Merserean Bros., mgrs.)—Coffeyville, Kan., 28-Sept. 2, Pawhuska, Okla., 3-9.

CARNIVALS.

Betley Hendershot United Shows—Delta, O., 28-Sept. 1.
Barkoot, K. G., Shows—Hawthorne, Chicago, 28-Sept. 2.
Clifton Kelly Shows—Waseca, Minn., 28-Sept. 2.
Dreamland Expo. Show—Winchester, Tenn., 28-Sept. 2.
Evans, Ed. A., Greater Shows—No. Fond du Lac, Wis., 28-Sept.
Great Dominion Shows (Con T. Kennedy, mgr.)—Port Huron, Mich., 28-Sept. 2, Detroit 4-9.
Gray, Roy, Amuse. Co.—Cookesville, Tenn., 28-Sept. 2, Alexander 4-9.
Greater Sheesley Shows—Waterbury, Conn., 28-Sept. 2, Newark, N. J., 4-9.
Great Patterson Shows—Kankakee, Ill., Sept. 4-9.
Jones, Johnny J., Shows—So. Omaha, Neb., 28-Sept. 2.
Luken, Harry, Shows—Red Bank, N. J., 28-Sept. 2, Norwich, Conn., 4-9.
Maryland Amuse. Co.—Wilcox, W. Va., 28-Sept. 2, Eminence, Ky., 4-9.
Parker's, C. W., Greatest Show—La Porte, Ind., 28-Sept. 2, Indianapolis 4-9.
Reynolds, George, Shows—Hancock, Md., 29-Sept. 2.
Rutherford Greater Shows—Wheeling, W. Va., Sept. 4-9.
Reiss, Nat, Show (J. G. Finn, mgr.)—Marshfield, Wis., 28-Sept. 2.
Rogers Greater Shows—Nashville, Tenn., 28-Sept. 2.
Sol & Rubin Show—Middletown, O., 28-Sept. 2.
Veal's Famous Show—Columbia, Tenn., 28-Sept. 2, So. Pittsburgh 5-9.
Washburn Show—Lawrence, Mass., 28-Sept. 2.
World at Home Shows—Toronto, Can., 28-Sept. 10.

CIRCUSES.

Barnum & Bailey's—Helena, Mont., 30, Butte 31, Missoula Sept. 1, Spokane, Wash., 2, Seattle 4, Everett 5 Tacoma 6, Centralia 7, Portland, Ore., 8, Salem 9.
Barnes, Al. G.—Conneaut, O., 30, Ashtabula 31, Cleveland Sept. 1, 2, Marion 4, Kenton 5, Sidney 6, Winchester Ind., 7, Anderson 8, Muncie 9.
Buffalo Bill & 101 Ranch—Allegan, Mich., 30, Hastings 31, Lansing Sept. 1, Pontiac 2, Flint 4, Mt. Pleasant 5, Cadillac 6, Traverse City 7, Manistee 8, Muskegon 9.
Coop & Lent—Belvidere, Ill., 30, Spring Valley 31, Moline Sept. 1.
Carlisle's Frontier Wild West Show (R. C. Carlisle, mgr.)—Lacey Springs, Va., 28-Sept. 2.
Hagenbeck-Wallace—Spencer, Ia., 30, Jefferson 31, Carroll Sept. 1, Sac City 2.
La Tena's—Barnesboro, Pa., 30, Ebensburg 31, Blairsville Sept. 2.
Ringling Bros.—Denison, Ia., 30, Boone 31, Marshalltown Sept. 1, Iowa Falls 2, Cedar Rapids 4, Clinton 5, Sterling, Ill. 6, Aurora 7 Kewanee 8, Macomb 9.

STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP

Robinson, Old John, Shows—Chicago Heights, Ill., Sept. 2, Gary 4.
Sells-Floto—Twin Falls, Ida., 30, Shoshone 31, Boise Sept. 1, Baker, Ore., 2, Walla Walla, Wash., 4, No. Yakima 5, Pasco 6, Lewiston, Ida., 7, Moscow 8, Wallace 9.

MINSTRELS.

De Rue Bros.—Sidney, N. Y., 30, Delhi 31, Livingstone Manor Sept. 1, Liberty 2, Port Jarvis 4.
Fields, Al. G.—Columbus, O., 28-Sept. 2, Louisville, Ky., 4, 5, Lexington 6, Chattanooga, Tenn., 7, Knoxville 8, Asheville, N. C., 9.
O'Brien, Neil—Niagara Falls, N. Y., 30, Bradford, Pa., 31, Franklin Sept. 1, Sharon 2, Cleveland, O., 4-9.

MISCELLANEOUS.

Bragg & Bragg (Geo. M. Bragg, mgr.)—Ashland, N. H., 31-Sept. 2, Compton 4-6, Plymouth 7-9.
Helms, Harry—Caledonia, Minn., 28-Sept. 2.
Howe, Lyman H.—Philadelphia 28-Sept. 2.
Imperial Quartette (Jack Anderson, mgr.)—Coffeyville, Kan., 30, Vinita, Okla., Sept. 1.
Lucey, Thos. Elmore—Springfield, Mo., 30-Sept.10.
Mitchell's, Leslie, "Preparedness" Movies—Rochester, N. Y., 28-Sept. 3.
Renix Bros.—Tipton, Ia., 29-Sept. 1, Grinnell 4-8.
Reeds, F. S.—Augusta, Me., indef.
Smith, Mysterious (Albert P. Smith, mgr.)—Pierre, S. Dak., Sept. 1, Milland 2, Cottonwood 4, 5, Phillips 6, 7, Wasta 8 9.
Swain, W. I., Show—Winchester, Tenn., 28-Sept. 2.
Swain, W. I., Show, No. 2—Fulton, Ky., 28-Sept. 2.

(Continued from page 21.)

Joe Roberts

PORTLAND, ORE.
Pantages'.
"That's My Horse"
Leonard Anderson & Co.
Haley & Woods
Wancello
Alice Hamilton

SEATTLE.
Pantages'.
Junior Follies
"The Heart of a Man"
Mike Bernard & Claudia Tracey
Will & Kemp
Browning & Dean

SPOKANE, WASH.
Pantages'.
Henrietta De Serris & Co.
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Edna Aug
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SAN FRANCISCO.
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Ed. Blondell & Co.
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Greene & Parker

SAN DIEGO, CAL.
Pantages'.
Dale & Archer Co.
Amoros Sisters
Earl & Girls
Grace De Winters
Naynon's Birds
McCloud & Carp

SALT LAKE CITY.
Pantages'.
Rita Gould
Lipinsky's Dogs
Lella Shaw & Co.
Rio & Norman
Lyllian & Martha Boggs
Gardner & Revere

TACOMA, WASH.
Pantages'.
"A Night in the Park"
Melody Six
Harry Coleman
Kimberly & Arnold
Karl Emmy's Pets
Stanley & Farrel

VANCOUVER, CAN.
Pantages'.
"Society Buds"
Creole Ragtime Band
Welch, Mealy & Montrose
Kartelli
Claudia Coleman

VICTORIA, CAN.
Pantages'.
Pirkinoff Rose Ballet
Garcinetti Bros.
Holmes & Wells
Lander Stevens & Co.
Beaumonte & Arnold
Lucier Trio

WINNIPEG, CAN.
Pantages'.
Lingerie Girls
Jue Quon Tai
Warren & Templeton
Neal Abel
Ollie & Johnnie Vanis
James Grady & Co.

INTERSTATE CIRCUIT

AUSTIN, TEX.
Majestic.
Aerial Macks
Saxo Sextette
Hickman Brothers
Marie Fitzgibbons
Mercedes
Cantwell & Walker
Galletti's Monkeys

FT. WORTH, TEX.
Majestic.
First Half
Day & White
Chas. Reilly & Co.
Last Half
Wm. Cahill
Darling Saxophone
Mason & Fagin

GALVESTON, TEX.
Majestic.
La Palarica
Smith & Farmer
Those Five Girls
Yates & Wheeler
Geo. B. Howell & Co.
Montgomery & Perry
Dainty Marie

HOUSTON, TEX.
Majestic.
Nolan & Nolan
Gray & Klunker
Howard & White
Betty Bond
Albertina Rasch
Webb & Burns
The Great Lutz

LEAVENWORTH.
Majestic.
Rambler Sisters & Pinaud
Ray & Emma Dean
Martha Washington
Friend & Downing

OKLA. CITY, OKLA.
Lyric.
First Half
Rio & Helmar
Mason & Fagin
Wm. Cahill
Darling Saxophone
Last Half
Ferraros
Sallie Fields
Laverne & Dagmar

ST. JOSEPH, MO.
Crystal.
First Half
Follis Sisters & Leroy
Three Hickey Brothers
Delmar & Kelgard
Ada Latham & Co.
Chas. Drew & Co.
Last Half
Reed St. John Trio
Albert & Irving
American Minstrel Maids
Sandy Shaw
Fred & Albert

SAN ANTONIO, TEX.
Majestic.
La Palarica
Smith & Farmer
Those Five Girls
Yates & Wheeler
George B. Howell & Co.
Montgomery & Perry
Dainty Marie

TOPEKA, KAN.
Novelty.
First Half
Rambler Sisters & Pinaud
Ray & Emma Dean
Martha Washington
Friend & Downing
Last Half
Follis Sisters & Leroy
Delmar & Kelgard

TULSA, OKLA.
Empress.
First Half
Ferraros
Sallie Fields
Laverne & Dagmar
Last Half
Frances & Holland
Stross & Baker
Larry & Sally Clifford
Petticoats Minstrels

WICHITA, KAN.
Princess.
First Half
Larry & Sally Clifford
Stross & Becker
Frances & Holland
Petticoats Minstrels
Last Half
Pollard
Cathryn Challanor & Co.
Green McHenry & Dean
Mahoney & Rogers
Four Kings

S. & C. CIRCUIT

ATLANTA, GA.
Piedmont.
Apollo Trio
Anita Osgood
Dunlay & Merrill
Kinkaid Kilties
(One to fill)

BISMARCK, N. D.
Grand.
(Two Days)
Ross Fenton Players
Le Roy & Cahill
Stone & Manning

BIRMINGHAM.
Colonial.
First Half
The Gregorys
King & Friend
(Three to fill)
Last Half
Anita Osgood
Apollo Trio
(Three to fill)

DETROIT.
Miles.
Kaufman & Lillian
Carroll, Keating & Fay
Harmony Duo
(Three to fill)

FARGO, N. D.
Grand
First Half
Ross Fenton Players
Le Roy & Cahill
Stone & Manning
Flying La Mars
Last Half
Sam Goldman
Ray & Ray
De Arno & Marguerite
Models De Beaux Arts

JANESVILLE, WIS.
Apollo.
Montrose & Allen
Hoey & Bellew
Quigg & Nickerson
Mitchell & Mitch

KNOXVILLE, TENN.
Grand.
First Half
Three Anderson Sisters
Gordon & Wally
Mme. Dixon's Models
Stroud Trio
Rapoli
Last Half
The Gregorys
King & Friend
(Three to fill)

MACON, GA.
Empire.
Dix & Dixie
De Vere & Lewis
Col. Jack George
(Two to fill)

MINNEAPOLIS.
Unique.
First Half
Fregol & Co.
Sam Rowley
Lee & Bennett
Orpheus Comedy Four
The De Bars
(One to fill)
Last Half
Joe Kennedy
La Mont & Girlie
General Pisano
Ten Dark Nights
(Two to fill)

ST. CLOUD, MINN
Nemo.
(One day)
Stone & Manning
Rose Fenton Players
Senate Three
Sam Goldman

ST. PAUL, MINN.
Hippodrome.
First Half
Joe Kennedy
Hammond, Wallace & Bailey
Quigg & Nickerson
La Mont & Girlie
Models De Beaux Arts
(One to fill)
Last Half
Fregol & Co.
Musical Kuehns
Sam Rowley
Orpheum Comedy Four
The De Bars
(One to fill)

LOEW CIRCUIT

NEW YORK CITY.
American.
First Half
Lexey & O'Connor
Kingsbury & Munson
Mack, Albright & Mack
Lucy Gillette & Co.
Corcoran & Mack
"Six Peaches & a Pair"
Senator Francis Murphy
Aerial Belmonts
Last Half
Dave Thursby
John & Bertha Gleason
Morgan & Stewart
Old Soldier Fiddlers
Ethel Mae Hall & Co.
Geo. Armstrong
Bell & Caron

Boulevard.
First Half
Lew Hoffman
Lavelle & Lavelle
Delmore & Moore
Weber, Dolan & Fraser
Ada & Co.
Last Half
Arthur Madden
Bogart & Nichols
Fred C. Hagan & Co.
Fields & Halliday
Five Lyceum Girls

Delancey Street.
First Half
Gray & Granville
Jules Jordan
Mykoff & Vanity
Gordon, Eldred & Co.
Gordon & Marx
Reddington & Grant
Last Half
Arno & Stickney
Leonard & Willard
Ford & Leslie
Andrew Kelly
"Six Peaches & a Pair"

Greeley Square.
First Half
"California Orange Packers"
Kammerer & Howland
Louise Kent & Co.
Tom Mahoney
Evelyn & Dolly
Last Half
Louise Mayo
The Reynolds
Ward & Wilson
Louise Kent & Co.
John O'Malley
Aerial Belmonts

Lincoln Square.
First Half
Obersone's Cockatoos
Thornton & Corlew
Tracey & Vincent
Rcbt. O'Connor & Co.
Smith & Kaufman
John & Bertha Gleason
Last Half
Murphy & Berry
Chas. Reilly
Gordon, Eldred & Co.
Mack, Albright & Mack
"California Orange Packers"

National.
First Half
McDermott & Wallace
Fields & Halliday
Henry Horton & Co.
John F. O'Malley
Hector's Dogs
Last Half
The Lowrys
Juliet Wood & Co.
Gray & Granville
Smith & Kaufman
Chinese Musical Entertainers

Orpheum.
First Half
Ford & Leslie
Jas. K. Johns
Morgan & Stewart
Old Soldier Fiddlers
Belle Oliver
La Toy Bros.
Last Half
Lexey & O'Connor
Bessie Leonard
Reddington & Grant
Jules Jordan
"Miss Hamlet"
Mykoff & Vanity

Seventh Avenue.
First Half
Murphy & Barry
Bogart & Nichols
Dave Thursby
"What Molly Knew"
Percy Pollock & Co.
Adonis & Dog
Last Half
Rogers & Wood
Kammerer & Howland
Henry Horton & Co.
Sen. Francis Murphy
Lucy Gillette & Co.

Bijou (Bkln.)
First Half
Warner & Corbett
Wm. Embs & Co.
Ethel Mae Hall & Co.
Bessie Leonard
Five Lyceum Girls
Last Half
Sidney & Townley
"What Molly Knew"
Marie Russell
Daniel & Conrad
Percy Pollock & Co.
Ada & Co.

De Kalb (Bkln.)
First Half
Moriarty Sisters
Louise Mayo
Juliet Wood & Co.
Helen Smith & Co.
Geo. Armstrong
Chinese Musical Entertainers
Last Half
Tojetti & Bennett
Belle Oliver
Philbrick & De Voe
Robt. O'Connor & Co.
Gordon & Marx
Tyro Trio

Fulton (Bkln.)
First Half
Rogers & Wood
Philbrick & De Voe
The Reynolds
Novelty Four
Last Half
Obersone's Cockatoos
McDermott & Wallace
Tracey & Vincent
Delmore & Moore
Tom Mahoney
Evelyn & Dolly

Palace (Bkln.)
First Half
Jewett & Rose
Arno & Stickney
Marie Russell
Bell & Caron
Last Half
Lew Hoffman
Thornton & Corlew
Helen Smith & Co.
Jas. K. Johns
Novelty Four

BALTIMORE, MD.
Hippodrome.
Alberto
Smith & West
Chas. B. Lawlor & Daughters
Lillian Doherty
Lottie Williams & Co.
Adams & Guhl

BOSTON.
Orpheum.
First Half
Parise Duo
Owen & Campbell
"Between Trains"
"Around the World"
Arthur Geary
Last Half
Valaya & Brazilian Nuts
Archie Nicholson Trio
Lambert & Fredericks
"Telephone Tangle"
Stone & Clear
Soretti & Antoinette

St. James.
First Half
Lambert & Fredericks
"Never Again"
Stone & Clear
"Telephone Tangle"
Last Half
Owen & Campbell
"Between Trains"
Billy McDermott

FALL RIVER.
Bijou.
First Half
Meehan & Pond
Brown & Jackson
Archie Nicholson Trio
Last Half
"Never Again"
Arthur Geary

NEW ROCHELLE.
Loew's.
First Half
Largay & Snee
Fred C. Hagan & Co.
Lew Cooper
Last Half
Warner & Corbett
Wm. Embs & Co.

NEWARK, N. J.
Majestic.
First Half
Tyro Trio
Sidney & Townley
Andrew Kelly
"Miss Hamlet"
Daniels & Conrad
Last Half
Jewett & Rose
Lavelle & Lavelle
Corcoran & Mack
Hector's Dogs

PROVIDENCE.
Emery
First Half
Valaya & Brazilian Nuts
Billy McDermott
Soretti & Antoinette
Last Half
Brown & Jackson
"Around the World"

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Yonge Street.
Leona Guerney
Bertie Fowler
Standard Bros.

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MELODY LANE

A POPULAR AND SUCCESSFUL WRITER.

J. KEIRN BRENNAN MOUNTS TO FAME ON THE WINGS OF HIS LYRICAL FANCY.

To be the king of lyric writers, or even the queen thereof, may be an enviable position, but, after all, the jack of lyric writers seems to take the trick when it happens to be "Jack" Brennan. His name, of course, appears on the title pages of his songs as J. Keirn Brennan, but nobody who knows him can help calling him just Jack. Mr. Brennan is one of those examples of rapid success that are despair of many would be winners of fickle fame and fortune. He first jumped into the limelight as the author of the remarkable lyric to the song, "A Little Bit of Heaven Shure They Call It Ireland,' to which Ernest R. Ball composed the music, and which has proved to be one of the greatest hits in a standard ballad ever penned. The song writing team of Ball and Brennan is now firmly established, and credit for the amazing and genuine hits evolved by these collaborators must be divided equally between the two which is by no means always so. Mr. Brennan followed this stupendous success by presenting to Ball the title and lyric to "Goodbye, Good Luck, God Bless You," and as if that wasn't enough, he has gone it one better now, "Turn Back the Universe and Give Me Yesterday" being the result. Although this is the latest, it looks like being the greatest of all the Ball-Brennan ballad hits. Some of his other highly successful lyrics must be mentioned: "You're the Best Little Mother God Ever Made," "In the Garden of the Gods," "That's How the Shannon Flows," "You'll Be There," "If It Takes a Thousand Years," "Ireland Is Ireland To Me," "Never Let Yourself Forget That You Are Irish Too," "Ireland, the Footstool of God," "For Dixe and Uncle Sam," "My Wonderful Love For Thee," "I Would Find You, Dear," "To the Lass We Love—a Toast," "On the Road to Paradise," and "A Bit of Bloomin' Heather, From My Little Highland Home." All these were written for Mr. Ball's music, and every one of them has proved a big money maker.

Personality means much these days, as always, and Mr. Brennan possesses lots of it. One can't help liking him the first time one meets him, and the more one meets him the greater the liking becomes. A modesty of demeanor distinguishes this loveable character who is absolutely unspoiled by the lavish favors Fortune has deigned to bestow upon him. Mr. Brennan was not always a writer, though he has fairly earned his soubriquet of the "American Tom Moore." He has seen hard service and received many hard knocks. In Alaska he lived for several years of adventure, prosperity and disaster, but came through it all as gold through the fire. He is a remarkably adept marksman, and as somebody has pointedly put it, is proving himself as dependable in hitting the bull's-eye when it comes to writing a song as he did, and still sometimes does, with the gun to his shoulder. Mr. Brennan is identified with the house of M. Witmark & Sons, who are his sole publishers.

EXTRA!! FXTRA!!!

Who ever heard of a song writer being so satisfied with his statement that he would send a letter of thanks and a token of his regards.

Louis Bernstein was surprised some days ago to receive a letter and a neatly tied box from one of his writersfi thanking him for his endeavors in pushing a song. Yes, the box contained cigars, and the writer was Andrew Donnelly, of "My Wife" fame. Wonders will never cease.

DELLON MAKING GREAT HEADWAY.

Harold Dellon, professional manager for the T. B. Harms, Francis, Day & Hunter Company, who recently went to Chicago, seems to be making wonderful heading in placing "Sunshine of Your Smile" and "Luana Lou."

Reports come from the West that both songs are leaders in the Windy City, and is only another guarantee that Harold is there in song boosting.

OFF FOR CHICAGO.

Harry Tenny, who has been with Jos. W. Stern & Co. for some time, has been rewarded for his faithful services by being appointed to take charge of the Chicago office of the House of Hits.

"BAN-JOE" WALLACE FEATURING WITMARK MUSIC.

Few instruments arrest and hold the attention of listeners to a greater extent than does the banjo, expertly handled. And one of the best known experts in this respect is unquestionably "Ban-Joe" Wallace, who this season is delighting thousands at the Brighton Beach Hotel, where Mr. Wallace has charge of the orchestra. In this respect Mr. Wallace is an astute and experienced leader. His reputation for giving people what they like and in a way few others can present it, has been built up in many of the most prominent hotels and cabarets of New York. When "Ban-Joe" was at Rector's all the dancing world flocked there to see and hear him and rejoice exceedingly. Mr. Wallace is an enthusiastic and steady booster of Witmark music, and his dance selections at Brighton include the best there is from that wonderful catalogue. The music of "The Only Girl" and "The Princess Pat," Victor Herbert's popular operas, is particularly in evidence, and prominent among the popular pieces which he is favoring are such Witmark hits as "Are You From Dixie?" "Goodbye, Good Luck, God Bless You," "A Little Bit of Heaven," "I'll Wed the Girl I Left Behind," "Turn Back the Universe and Give Me Yesterday," "Hello 'Frisco" and a dozen others.

SONGS HEARD IN NEW YORK.

"Good Bye, Good Luck, God Bless You"
"You're a Dog Gone Dangerous Girl"
"And They Call It Dixieland"
"Baby Shoes"
"He's Got a Bungalow"
"Nashville"
"There's a Quaker Down in Quaker Town"
"The Sunshine of Your Smile"
"I Sent My Wife to the Thousand Isles"
"It's a Long, Long Time Since I've Been Home"
"Shades of Night"

LOUIS COHN SAYS.

Dooley and Sales, who are playing the Keith houses around New York, have been meeting with great success singing "It's a Long, Long Time Since I've Been Home." No trouble at all for them to take four and five encores with this song.

Add Hoyt's Minstrels have started on their thirty weeks' trip on the Western time, and in all their correspondence with this office they repeat that "All I Want Is a Cottage, Some Roses and You" is the biggest sensation they have ever had in their act and Mr. Hoyt has more than once complimented Mr. Harris in turning out such a great ballad.

Mayo and Tally, who are now playing the Proctor houses in the East, tell us that "Come Back" (Let's Be Sweethearts Once More) is positively a riot, and Mr. Tally, who is singing the song, says that he will be able to sing this song for the next five years and never become tired of this wonderful ballad.

Imogene Comer is still creating a riot in all the theatres where she appears, with Mr. Harris' medley song, called "The Songs of Yesterday."

Hilda Schnee, is introducing Mr. Harris' child ballad throughout the West, and she predicts a wonderful future for this song, as she claims that there never was a song that touched the public as much as "The Story of a Soul" music written by Mr. Harris and lyrics by Leo Wood.

SOME SONGS DO AND SOME SONGS DON'T.

The public never hears of the many songs published which develop into failures. Sometimes songs are a riot on the stage but fail completely as sellers, while others sell well but "flop" when put over the footlights

The music publisher who is smart enough to pick a song that will do both (sell over the counter and prove a stage hit at the same time) is some bright individual. Manager Charles Lang, of the Bernard Granville Co, entered the class of "good pickers" the day he grabbed "Any Old Name Is a Wonderful Name" from Will Hart and Billy Vanderveer.

"Any Old Name" is one of those songs that hits the above mentioned combination, proving a tremendous stage song for Ed. Morton, Juliette Dika, De Lisle and Vernon, Crane and Johnson, and a number of others—and as a seller, "Oh, Baby!" ask some of the music jobbers how this infant is moving.

The Grossmith and Ward Summer novelty, "He's Got a Bungalow," is now being used by numerous burlesque shows on both wheels, and reports have it that the majority of cabarets throughout the country have taken up this sensational song, which is spreading with leaps and bounds in a manner that keeps the Granville staff continually on the move.

MINSTREL SHOW A BIG SUCCESS.

The guests at Ellis' Mountain View House, Bloomingburg, N. Y., were furnished a big surprise Saturday night, Aug. 26, in the form of a big minstrel show. Messrs. Werdinslab, Jackets, Goldish and Steinfeld, were the entertainers, assisted by the Scabooch Orchestra. The musical numbers featured included "Good Scout," "Alabama Jubilee," "Underneath the Stars," the program closing with "Listen to This," a new one step by Mel. Kaufman, which has the earmarks of being the biggest instrumental hit in years.

GEORGE LYONS SINGS TWO NEW ONES.

George Lyons, formerly of Lyons and Yaska, writes to M. Witmark & Sons, and says he is making the biggest kind of a hit with the new Ball-Brennan ballad, "Turn Back the Universe and Give Me Yesterday." Another novelty in his act which he says runs this song a close second for popularity, though it's in quite a different mold, is "I'll Wed the Girl I Left Behind," a very inviting march song that is proving positively irresistible in it appeal to vaudevillians and the public generally. This also is published by M. Witmark & Sons.

Milwaukee, Wis.—The Majestic, under the management of J. A. Higier, will open the regular season week of Aug. 28, with Helen Lackaye, in "Overtones;" Jack Wilson, Frank Hurst and Lillian Boardman, Harry Green and Players, Jacques Pintel, Dunbar's Old Time Darkies, Horton and Latriska, Page, Hack and Mack.

Shubert (C. A. Niggemayer, mgr.)—The Shubert Stock Co. will open Sunday, Aug. 27, with "The Big Idea" as the opening attraction. Harry Minturn and Isabelle Randolph will play leading parts. Geo. Gaul, Florence Morrison, Fredk. Durhan, Hazel Wood, Louis La Valle, Geo. R. Taylor, John G. Fee, Bertie Conway, Van Muriel, and Russell Roddy will complete the personnel.

Gayety (Chas. Fox, mgr.)—The Pace Makers will be attraction week Aug. 27, followed by the Auto Girls.

Empress.—The Parisian Follies will be the attraction week of 27.

Crystal (Wm. Gray, mgr.)—Vaudeville and pictures.

Orpheum (Jack Yeo, mgr.)—Vaudeville and pictures.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.) Princess Stock opened in "Under Cover," with Florence Rittenhouse and Robt. Hyman playing the leads, and well supported. "Believe Me, Xantippe" week of Aug. 27. Played opening week to packed houses.

Orpheum.—Opens week of 27. Mr. Sackett will manage the house, giving two shows a day. The house has been redecorated.

Empress (Elbert & Getchell, mgrs.)—Four shows a day to big business.

All picture shows doing big business.

Iowa State Fair, Aug. 24 to Sept. 1, had big opening crowds.

Riverside Park (A. Frankel, mgr.)—All outdoor attractions to big crowds.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) "Civilization" week of Aug. 28.

Corinthian (J. L. Glennon, mgr.)—Week of 28, Fred Irwin's Big Show.

Temple.—Vaudeville opens the regular season Sept. 4.

The Rochester Industrial Exposition will be the big local attraction Sept. 4-9. Creatore's Band will be here for the week. The Horse Show will be the big feature this season.

Mobile, Ala.—Lyric (M. A. McDermott, mgr.) the interior of this house has been given a thorough renovation, and everything is in readiness for the opening of the season of 1916-17. The house will open Sept. 2, with "Bringing Up Father In Politics" as the attraction. Manager "Mike" McDermott announces that a large number of splendid road shows are booked for this city. Lee O. Cummins has the contract to furnish the house orchestra. He has been a member of the orchestra some years.

Crown, Empire, Crescent and Queen, moving pictures and good music.

The annual Gulf-Coast Fair will be held here Oct. 30-Nov. 5.

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The Up to the Minute Telephone Conversation Scream!! By JAMES W. CASEY (composer of the old favorite, "Sing Me a Song of the South," and other song successes).

A GREAT LYRIC AND SOME MELODY

"If you would stop your darn shenanegan
Then I could have my soldier man again.
Hello, Old Mexico, Hello."

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IT WAS AND NEARLY EVERY OTHER COMPANY CLOSED
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Open at NEW KRUG THEATRE, MR. W. W. COLE, Mgr., Omaha, Neb., Sept. 16. One bill a week. Will open another Co. a little later on. Always glad to hear from experienced people. SUCCESS TO THE SUCCESSFUL ONE. Now in our 30th week here.

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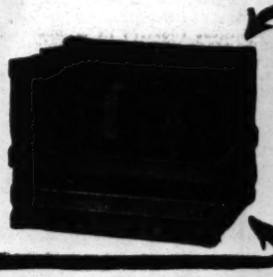
Troy, Mo., this week; Piedmont, Mo., next. **BERT MELVILLE.**



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NEW VAUDEVILLE ACTS

(Continued from page 9.)

sonality and knows how to wear a dress suit. Then do "Heavenly Twins," which fits the picture. Their closing number, "Yaaka Hula," was put over with good harmony. This act can play on any bill, and would be a flash on this circuit. *Sam.*

PAUL McCARTHY AND ELSIE FAYE.

THEATRE—Proctor's Fifth Avenue.
STYLE OF ACT—Talking, dancing, musical.
TIME OF ACT— 15 minutes.
STAGE SETTING—In three.
PERSONS IN ACT—Man and woman.
EQUIPMENT—A Baby Grand.
SCENERY—House.
SONGS—Two.
DIALOGUE—Quick patter.
WARDROBE—Man, full dress. Woman, long soubrette dress.
ESTIMATED VALUE OF ACT—Can play any bill.
REMARKS—This "a little bit of everything" style of an act, is bright, quick, and has a dash of novelty. It opens with Miss Faye at telephone. She is talking to "Dick," and tells him she is about to commit suicide. Meantime, Mr. McCarthy appears with pistol. He talks suicide, because his girl has jilted him, and exits. Off stage a pistol shot is heard, and McCarthy returns. They then compare notes, and sing a song about "suicide." They follow this with dancing. Then he, at the piano, plays, while she sings "Simple Little Mary Ann." Then follows some patter and dancing by her, and dance finish.

NEW YORK CITY.

Empire (Charles Frohman, Inc., mgrs.)—*Sybil*, starring Julia Sanderson, Donald Brian and Joseph Cawthorn, was brought back to Broadway, Aug. 28, re-opening the season of this house, and duplicated its last year's success. The house was packed. The cast was as follows: Sybil Renaud, Julia Sanderson; the Grand Duke Constantine, Donald Brian; Otto Spreckles, Joseph Cawthorn; the Grand Duchess Anna Pavlovna, Rene Detling; the Governor of Bomsk, George E. Mack; Captain Paul Petrow, Stewart Baird; Captain Dologow, Walter Gilbert; Lieutenant Koyander, William Francis; Count Milowski, Jackson Hines; Lieutenant Zelenoy, A. Von Bereghy; Margot, Queenie Vassar; Bortschakow, Charles Coleman; a Schoolmaster, Clyde Crawford; Cossack Officer, Gilbert Sherry; Page Boy, Master Statzer; First Waiter, Edward C. Yeager; Second Waiter, George Wharton; Mr. Crighton, William Lafferty, and Mrs. Crighton, Clara Eckstrom. The engagement is for four weeks only.

Fulton.—*The Silent Witness* moved to this house from the Longacre on Monday night, Aug. 28. The leading roles are still being played by Henry Kolker, Emelie Polini, Donald Gallaher, De Witt Jennings, Paul Everton, David Higgins, Will Gregory Jr., Miriam Doyle, Maude Gilbert and Mrs. Jacques Martin.

Henderson's, Coney Island.—This week's bill includes: "The Four Husbands," a miniature musical comedy, with Ray Raymond and Florence Bain, Burdella Patterson, Antrim and Vale, Lloyd and Britt, Tighe and Jason, Goelet, Harris and Morey, Talsci Brothers. "Hello, Henderson," the revue, continues to draw the diners.

"THE LITTLE SHEPHERD OF KINGDOM COME" will open at Boston Sept. 4, and will later come to the Shubert, New York.

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DEATHS

MEMORIAL ANNOUNCEMENTS inserted in this column, within black border, at $3.50 an inch. Must reach us not later than Tuesday morning, ten A. M.

IN MEMORIAM
TONY PASTOR
"OUR FRIEND"
Died Aug. 26, 1908.

IN EVER LASTING MEMORY OF
JACK SYDELL
"Softly at night the stars are gleaming upon a silent grave; where there sleeps without dreaming one we love, but could not save."
Sadly missed by

Wife	Daughter	Sister	Brother
Cassie	Rose	Rose	Billie

Major Alex. Hartel, music arranger, died, Aug. 19, at his home in Chicago, from cancer of the stomach. Since 1866, when, with the original "Black Crook" company, he served in many famous orchestras, including Haverly's Minstrels. His last five years were devoted to transposing. A widow and brother survive.

ALVA M. HOLBROOK, Aug. 22.
BASIL HALLAM, —.
AL. MARTZ, Aug. 19.
ALPHONSE ALTHOFF, Aug. 24.
HARRIS GORDON, Aug. 23.
G. W. MILLARD, —.
ALEXANDER HICINBOTHAM, Aug. 23.
MRS. F. W. HICKOK, Aug. 18.
JAS. J. LOWRY, Aug. 25.

SUPPLEMENTAL ROUTE LIST.

Angell's Comedians—Avoco, Ia., 28-Sept. 2.
Angell's Comedians, Southern Co. (Billie O. Angelo, mgr.) (Corr.)—Conway, Ia., 27-Sept. 2.
Cole Bros.' Shows (J. Augustus Jones, mgr.)—El Paso, Tex., 30, Alamorgordo, N. Mex., 31, Carrizozo Sept. 1, Santa Rosa 2, Tucumcari 4, Amarilla, Tex., 5, Pampa 6, Shattuck, Okla., 7.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Cohan & Harris, New York, Sept. 4-30.
Emmett, Gracie—Atlantic City Sept. 4-6, Trenton 7-9.
"Eternal Magdalene, The" (Selwyn & Co., mgrs.)—Poli's, Washington, Sept. 4-9.
"Flame, The" (Richard Walton Tully, mgr.)—Lyric, New York, 31, indef.
Garrett Stock—Garfield, Kan., 28-Sept. 2.
Jolson, Al.—Lyric, Phila., Sept. 4-9.
"King, Queen, Jack" (A. H. Woods, mgr.)—Buffalo, N. Y., Sept. 4-9.
"Little Miss Springtime"—Forrest, Phila., Sept. 4-9.
Miller Bros. Stock—Solon, Ia., 28-Sept. 2, W. Liberty 4-9.
Pelhams, The—Mantua, O., 28-Sept. 2, Newton Falls 4-9.
"Rolling Stones" (Selwyn & Co., mgrs.)—Newark, N. J., Sept. 4-9.
"This Is the Life"—Imperial, Chicago, 27-Sept. 2.
Urban Stock—Sackville, N. B., 31-Sept. 2.
Whitney, Lou, Stock—Howell, Mich., 28-Sept. 2.
Welch, Ben (Add.)—Bronx, New York, Sept. 4-9.

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THE GARRICK THEATRE property, New York, has been sold and the theatre will be rep'aced by a twelve story loft building.

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CLARA NOVELLO DAVIES sailed for England, Aug. 24, on the *New Amsterdam*, to be in London for the *premiere* of "Theodore & Co.," written by her son, which will be produced Sept. 11.

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Huested, Sadie
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Houston, Ruth
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Johnston, Dolly
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Springfield, Mass.—Poli's Palace (Gordon Wrighter, mgr.) for the closing of stock the company will present "The Blindness of Virtue," Aug. 28-Sept. 2. GILMORE (Robt. J. McDonald, mgr.)—Season opened Aug. 24, with Ginger Girls, to good business. The Lady Buccaneers Aug. 30-Sept. 2. RIVERSIDE PARK.—Usual run of business.

Milford, Mass.—Lake Nipmuc (Dan J. Sprague, mgr.) vaudeville and pictures. Bill week of Aug. 28: Marie McNeil, the Pepper Twins, Harry Newman, Cabedeaux and Russell, Hooker and Davis, Sadie Rodgers, and Bruce and Barns. Sunday attraction, Teel's Band of Boston, Ben Teel, conductor, and the Irving Berlin Serenaders, vocalists.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) Lyman H. Howe's Travel Talks. PALACE (Wm. Ballauf, mgr.)—Rose Sydell's London Belles 28-Sept. 4. Bon Tons 6-11. GAIETY (J. C. Southerland, mgr.)—American Burlesquers 28-Sept. 4. Girls From Joyland 6-11. MARYLAND (F. C. Shamberger, mgr.)—Gus Edwards, Marie Stoddard, Miss Dong Fong Gue and Harry Haw, Una Clayton, Rudinoff, De Leon and Davis, Lockett and Waldron, The Stantons, Victorine and Zolar. GARDEN (Geo. Schneider, mgr.)—Colonial Belles, Keno and Wagner, June Mills, Bay State Trio, Jenkins and Covert, Vonello and Drew, Jack Barnett, Geo. Allen and company. HIPPODROME (Harry Woods, mgr.)—"One Way to Lose Her," Manning and Moore, "The Frame Up," Musical Kleisser, the Belmonts, "Sen." Francis Murphy.

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FAMOUS PLAYERS CELEBRATES THIRD ANNIVERSARY OF FEATURE PROGRAM.

INAUGURATED STAR SYSTEM FOR FILMS IN 1912 ---HAS ACCOMPLISHED MUCH SINCE INCEPTION.

September marks the third anniversary of the inception of the initial feature film program by the Famous Players Film Co. The concern that originated the present star system, which has done so much to dignify and advance the motion picture industry in general, possesses a record of accomplishment in its chosen field, covering the four years of its existence, of which it can justifiably feel exceedingly proud.

One of the earliest and biggest effects upon the trade directly traceable to the establishment of the first feature program was the erection of new theatres and the conversion of old legitimate houses to the presentation of feature photoplays. When it was realized that large theatres could be built with the certainty given by the program of being open week in and week out throughout the entire year, the interest of exhibitors and the devotion of capital to the project naturally resulted. Thus many of the most prominent photo play theatres in existence to-day were literally built upon the feature program.

The launching of its program in 1913 by the Famous Players Company was preceded by the presentation of great stars on the screen, the first of these being Sarah Bernhardt, who starred in "Queen Elizabeth." Mme. Bernhardt was followed by James K. Hackett. The first of the productions on the actual program was Mrs. Fiske, in "Tess of the D'Urbervilles." On Sept. 10, Mary Pickford, fresh from her triumph on the stage in "A Good Little Devil," was first presented in a five reel feature by the Famous Players, when she appeared in "In the Bishop's Carriage." She later starred in an adaptation of "A Good Little Devil," in the opening scene of which appeared David Belasco, under whose direction she had been starred on the stage.

In January, 1914, there was introduced to the photo play another star who was destined to gain great popularity, in John Barrymore, who first appeared in "An American Citizen." The next of the company's permanent stars to be introduced was Marguerite Clark, who captured the motion picture public over night by her delightful performance in "Wildflower," in which she appeared Oct. 15, 1914. Three months later another luminary flashed upon the screen who has since won great favor, introduced in "The Morals of Marcus." In January, April saw the introduction on the program of Hazel Dawn, in an adaptation of "Niobe," after her previous appearance in "One of Our Girls," which she followed by several successful productions.

Meanwhile, Pauline Frederick, her great success in "Innocent" and "Joseph and His Brethren" still in the minds of the public, had been sent abroad to England, France and Italy for the purpose of adapting Hall Caine's celebrated novel and play, "The Eternal City." This exceptional spectacular production opened at the Astor Theatre in April, and immediately won Miss Frederick recognition as the foremost dramatic actress on the screen.

Adolph Zukor, president of the recently combined Famous Players-Lasky organization, in speaking of the progress made by the concern he started in 1912, said in part:

"While it is true that we have, in a measure, scored a success, still that record of achievement during the last four years is only of interest insofar as it sets a mark which must be surpassed during the future. In a business that is growing and changing as rapidly as this, it scarcely behooves me to give much thought to the past, except as it indicated the probable course of the future.

"If the motion picture is to hold the position which it now occupies in the realm of public amusement, it seems inevitable to me that all branches of the business, production, distribution and exhibition, must be improved. Perhaps the most serious question to-day is that which pertains to the method by which the exhibitor can get the most out of every picture which comes to his house. In other words, showmanship must be cultivated by those who possess it only in minute degrees. It is a distinct art in itself, but the rudiments of the game can be taught to anyone, and I am glad to say that steps have already been taken towards showing exhibitors of our pictures the best way of 'selling' not only the individual pictures but the theatres themselves to the public.

"What I am hoping and striving for is the time when 100 per cent. of the value of a picture will be gotten out of it in the theatres, and as we improve the quality of our pictures it will be inspiring to know that their increased value will be realized by the exhibitors.

"It was just about one year ago—Sept. 11, to be exact—that our studio in Twenty-sixth Street was totally destroyed by fire. I am glad to say that the temporary inconveniences suffered at that time are but a memory now and that the effects of the fire have been completely nullified during the year.

"Of course, the most recent event of importance was the merger of the Famous Players and Lasky companies, which I believe to be of the greatest importance from an economical and productive standpoint. All in all, these last three years have been marked by reasonable progress, but I feel sure that the months to come will see even greater fields of endeavor undertaken by the company."

SONIA MASSELL.

Sonia Massell, whose portrait appears on page 35 of the current issue, is a Russian actress who not only has gained enviable fame as an artiste in her own native land, but in America as well. Miss Massell is extremely versatile, having successfully appeared before the public in four distinct and widely different styles of entertainment.

She has sung leading soprano roles in grand opera with the Manhattan Opera Company, her repertoire embracing "Cavalleria," "Pagliacci," "Louise," etc. She appeared as the chief support of Mme. Nazimova in stage plays, has been featured in musical comedy and operettas by Henry W. Savage, and last, but not least, played the leading role for Fox in the film version of Israel Zangwill's drama, "The Children of the Ghetto."

Miss Massell has placed her future activities in the hands of Byron Chandler, Inc. Manager C. A. Hillman, of the Chandler Agency, will shortly announce a new and important connection for Miss Massell, which will allow ample scope for the exercise of her admittedly well developed and varied talents.

ANOTHER DISCOVERY.

The billious covered theatrical "weakly" has made another "discovery." In its last issue it publishes the astounding "news" that the Vitagraph "let out, last week," Leah Baird, Donald Hall, Harry Northrup and Roger Lytton.

These players left the Vitagraph, as a matter of fact, four weeks ago.

MORRISON WITH PARAMOUNT.

Edward V. Morrison has been appointed special traveling publicity representative for Paramount pictures, by the Sherry Exchange, a Paramount ally. Morrison has been active in almost every branch of pictures for the past five years.

He was at one time film editor of *The Billboard*, and the originator of the reviewing service known as Managers' Screen Reports.

BRENON LOSES FOX SUIT.

As our old friend, Al. Reeves, the burlesque comedian, is wont to exclaim, "Give me credit, boys," so echoes Herbert Brenon, the film director. Only Brenon's plea is made to Wm. Fox, in this instance, instead of the theatre going public in general, and concerns the authorship and directorial honors, should any accrue, pertaining to the production of "The Daughter of the Gods," which the Fox publicity department loves to describe as "the million dollar motion picture masterpiece."

Brenon so craved the placing of his name on the picture when exhibited as its author and director that he brought suit against Fox asking an injunction to that end.

Judge Mullan, sitting in Special Term, Part One, of the Supreme Court, New York, listened to arguments from counsel for both Fox and Brenon, Friday, Aug. 25.

After all the testimony was in Judge Mullan opined that Fox need not put Brenon's name on the film in question, nor on any advertising matter relating to the exploitation of the same, for that matter, and so, as a consequence, Brenon must not only forego the pleasure of seeing his monaker inscribed on the celluloid, but additionally will look in vain "for credit" in the advertising matter as well.

It is understood that Brenon will continue the legal battle to maintain what he considers his rights in the premises.

WE TOLD YOU SO.

As exclusively reported in THE CLIPPER last week, before any of the innumerable so-called theatrical or picture papers had dug up the information, the Vitagraph Co. will succeed the V. S. L. E. about Sept. 15.

Stuart Blackton, of the Vita, admitted this to be a fact co-incidental with the paper's publication of the news. The V. S. L. E., when the Vita assumes control, will be dissolved, Selig and Essanay probably aligning themselves with George Kleine in a new distributing organization or, what is more likely, may join with the new Success films in a marketing plan for their joint product.

The Vitagraph, having absorbed Lubin, will use the V. S. L. E. exchanges as an outlet in future exclusively for their own feature productions.

EDEL NEW MANAGER STRAND.

Harold Edel is the new manager of the Strand. He succeeded B. A. Rolfe Aug. 21.

Edel hails from Buffalo, where he was for several years an important factor in the Mark-Brock enterprises.

ANDERSON IN AGAIN.

G. M. Anderson has returned to his first love, motion pictures. Broncho Billy, as he is perhaps better known to picture patrons, started the production of a feature starring Kitty Gordon at the Blache studios in Fort Lee last week.

Harris Gordon, no relation to Kitty, has been engaged for the leading juvenile role. Lewis Selznick, the picturesque promoter of film favorites, will attend to the distribution of the Anderson pictures. Lawrence Weber is associated with Anderson in the new company.

ANITA STEWART BETTER.

Anita Stewart has sufficiently recovered from her recent illness to be about the grounds of her Bayswater, L. I., estate.

She contemplates an early return to the screen.

ARTEC FILM CORP., theatres, incorporated at Albany, Aug. 21, for $5,000; S. Dawes, C. S. Williams and P. C. Cornell.

FEATURE FILM REPORTS.

"HELL TO PAY AUSTIN."

INCE. FIVE REELS.

Released Aug. 20. By Triangle.

STORY—Meeodrama. Good human interest story. Written for screen by Mary H. O'Connor.
DIRECTION—By Pauline Powell.
ACTION—Holding.
SITUATIONS—Have the necessary punch.
ATMOSPHERE—Great.
CONTINUITY—Not a break.
SUSPENSE—Right.
DETAIL—O. K.
COSTUMES—Right.
STARS—Wilfred Lucas and Bessie Love.
CAST—Ralph Lewis (Dad Dawson) Mary Alden (Doris Valentine), Eugene Pallette (Harry Tracy), James O'Shea (Jack Dale), Clyde Hopkins (Daniel Marston), Marie Wilkinson (Old Sallie).
PHOTOGRAPHY—Very good.
LIGHTING—Excellent.
EXTERIORS—First class.
INTERIORS—Realistic.

DESCRIPTION.

Luke Austin, the boss of a big lumber camp in the Northwest, is known as "Hell-to-Pay," because when his orders are not carried out, that is exactly what happens. When the camp evangelist dies, Austin adopts his little daughter, "Nettles." The child has a softening influence on the lumber boss. Jack Dale, the son of the mill owner, returns from college and falls in love with Nettles.

Then, one day, there happens into the camp a woman from the East. She has fine clothes and fine manners, and poor little "Nettles" is quite captivated. Austin is amazed to recognize in her Doris Valentine, with whom he was once madly in love. She and her male companion had made him a dupe in a badger game; and in an ensuing quarrel he had beaten up the man and left the place. Doris tells Austin that he killed the man, and in consequence has for years been a fugitive from justice.

About this time the boys decide to give "Nettles" the finishing touches to her education, so they send her off to a school in New York. But at this school are a number of snobbish young ladies, and "Nettles" becomes so miserable and homesick that she runs away. It happens that she has the address of Doris, in New York, so she goes to her apartment.

Her arrival there is very opportune, for Doris, much wanted by the police, is anxious to sail abroad, but is unable to do so through lack of funds. Now that "Nettles" is here, however, a male companion of Doris agrees to put up the money and fit her up a place in Paris if she will let him become something more than the escort of the little girl.

Austin hears of the whereabouts of "Nettles." Completely ignoring the fact that he believes himself wanted for murder, he comes at once to New York. It so happens that he is not really wanted by the law at all, for the man he was told he killed, really died a natural death some time later. When Austin reaches the home of Doris he finds himself in the midst of a gay party celebrating the expected departure of Doris and "Nettles" for Bermuda. Austin handles this affair single handed, and, of course, wins out in the end.

REMARKS.

"Hell to Pay Austin" discloses Wilfred Lucas in a corking character study, and introduces such sterling players as Ralph Lewis, Eugene Pallette and Mary Alden, in artistically rendered portrayals. Bessie Love is just as appealingly sweet and wistful as ever. This little girl is fast reaching the top notch place as a screen ingenue.

BOX OFFICE VALUE.

Advertise this as one of the best Triangles yet produced. Suitable for any class of house. *Nol.*

"THE HOUSE OF MIRRORS."

RIALTO. FIVE REELS.

Released Aug. By Mutual.

STORY—Meldrama. Written by Frederick Chapin. Conventional tale with many good points.
DIRECTION—By Marshall Farnum. Competent.
ACTION—Good melodrama.
SITUATIONS—A trifle old fashioned.
ATMOSPHERE—Good.
CONTINUITY—Even for the better part.
SUSPENSE—Properly maintained.
DETAIL—Satisfactory.
COSTUMES—Modern.
STAR—Frank Mills. Gives pleasing performance.
CAST—Lillian Kemble (Blanche Probert) J. Frank Glendon (Edward Martindale), Jack Curtis (Fred Probert Jr., aged seven), Harry Spingler (Fred Probert Jr., aged twenty-one), Bliss Melford (Edith Probert, age nineteen), Runa Hodges (Edith Probert, age five), Rudolph Cameron (Tom Martindale.
PHOTOGRAPHY—Average.
LIGHTING—Fair.
EXTERIORS—Will do.
INTERIORS—Good.

DESCRIPTION.

Fred Probert, an inventor absorbed in his work, suggests that his wife attend the theatre with a mutual friend, Edward Martindale, because of his own inability to keep the engagement. Probert takes advantage of the arrangement, and is caught kissing Mrs. Probert, by her husband, after returning from the play.

Mrs. Probert is innocent of wrong doing and an unwilling victim of compromising circumstances. Probert secures a separation, however, and takes his boy to bring up, while the mother is awarded the custody of their daughter.

Fourteen years pass. Edith Carrou Probert is nearing the completion of her education at the convent. Fred Probert Jr. is near the end of his college course. While at college he has become the bosom friend of Tom Martindale, the son of Edward.

Mrs. Probert's fortune has been failing and she purchases with her remaining funds the famous gambling house known as the "House of Mirrors." It is there that she meets her son, who is introduced as "Mr. Brown," and his friend, Tom Martindale, who is introduced as "Mr. Jones." The daughter, intending to surprise her mother, and unknown to her, calls at the "House of Mirrors" during an evening when the two boys are present. They both fall in love with her. Fred wears a ring which his father gave him, and which had been given to Mr. Probert by his wife.

At the time when young Probert proposes to the daughter and asks the mother's consent to the marriage, she recognizes the lad as her son. Mrs. Probert has been running the establishment under the name of "Mrs. Gordon." The father, trying to break up his son's relation with the notorious "House of Mirrors," determines to call upon the proprietor and is shocked to see his own wife.

He charges her with an attempt to ruin the boy's life, as she had tried to ruin his. She swears that she has never been unfaithful. Probert impressed by her oath, visits Martindale, determined to get the truth of the events which had occurred years before. Martindale squares matters by telling Probert the truth. A general reconciliation follows, and straightens out everything satisfactorily for all concerned. Probert's daughter, incidentally, marrying Martindale's son, Tom.

REMARKS.

"The House of Mirrors" is entertainng. To be sure the story is rather trite, but its treatment by Director Farnum makes up considerably for any deficiencies in this relation. The cast is uniformly excellent.

As a good average type of feature "The House of Mirrors" should pull considerable business as it revolves around the circuits.

BOX OFFICE VALUE.

Adventise Harry Spingler, Frank Mills, Runa Hodges and Bliss Milford. For the middle grade and smaller houses "The House of Mirrors" looks like a winner. *Len.*

"THE BECKONING TRAIL."

RED FEATHER. FIVE REELS.

Released Aug. 12. By Universal.

STORY—Western melodrama. Written for screen by F. McGrew Willis. Good story of its type.
DIRTECTION—By Jack Conway. Good.
ACTION—Interesting.
SITUATIONS—Several good thrills.
ATMOSPHERE—Excellent.
CONTINUITY—Even.
SUSPENSE—Well sustained.
DETAIL—Good.
COSTUMES—Accurate.
STAR—J. Warren Kerrigan.
CAST—J. Warren Kerrigan (Carter Raymond), Maude George (Georgette Fallon), Harry Carter (Placer Murray), Harry Griffith (Big Jim Helton), Lois Wilson (Mary), Raymond Harford (Dodd).
PHOTOGRAPHY—O. K.
LIGHTING—Pleasing.
EXTERIORS—Excellent.
INTERIORS—Right.

DESCRIPTION.

Carter Raymond, a typical young New Yorker of the ultra gay set, goes West to find a gold mine his father has left him, after he has spent his last dollar in pursuing the varied attractions of the Gay White Way. Arriving at the mine Raymond discovers "Big Jim" Helton and "Placer" Murray quarrelling over who shall work the property.

Raymond arranges to go to work for Helton, without disclosing his identity, and proceeds, by the way, to fall in love with Helton's daughter, Mary.

Murray later blows the mine up in a spirit of revenge. Just as Helton and Raymond have put the mine in working order again after a hard session, Raymond is apprised of the fact that he is about to have a visitor.

Georgette, a dancer, with whom Raymond had an affair with previously in New York, arrives on the scene. Georgette prevails upon Raymond to return to New York with her. She informs him that he is not as poor as he thinks he is. His lawyer declares Georgette has discovered a clue to unknown portion of his father's estate.

Broadway, however, seems tame to Carter after living in the open, and he soon finds himself on the way back to the West. Reaching Desert, he is told that Murray now has possession of the claim, which he bought from Hilton or a song. The latter is broken in mind and body and is living in a little hut, attended by Mary.

Carter now decides that it is time to act, so he goes to the sheriff and presents his deed to the mine and then goes up to the claim to settle his private score with Murray. But he has not counted on the latter's gun men, and when he gets there he is attacked by the whole crowd and forced to take shelter behind some rocks and fight for his life.

In the meanwhile Mary has found out what is happening, and has the presence of mind to telephone the authorities in the next county, as the sheriff in that county is being held up by Murray's men. After doing this she goes to Carter's aid with ammunition, as his is running short by this time. She arrives just in time to save him, and the two of them fight off the attacks of their opponents until aid arrives.

As the story ends Raymond makes Mary a partner in the mine, although it is really not necessary, as she is shortly to become his partner for life.

REMARKS.

Warren Kerrigan, starred in this production, fulfills every requirement of the ideal screen "hero." The surrounding cast is up to the standard in every way.

Kerrigan engages in a fight with several antagonists in one part of the picture, that is really a worth while bit of realism. The idea of the story is rather ancient, but as filmed proves highly entertaining.

BOX OFFICE VALUE.

This is one of the best things Warren Kerrigan has appeared in since he dropped the short reel stuff and stepped into features. Advertise Kerrigan.

"The Beckoning Trail" is a first class offering for the smaller houses, but not classy enough for the big ones. *Nol.*

"HUSBAND AND WIFE."

PEERLESS. FIVE REELS.

Released Aug. 28. By World. Brady-made.

STORY—Modern problem play. Well constructed story. Quite out of the ordinary, but not entirely suitable for visualization. Sub-titles make up in a large measure for absence of dialogue.
DIRECTION—Barry O'Neil directed and did wonders with the story.
ACTION—Intensely interesting.
SITUATIONS—Convincing at all times. Never obvious or forced.
ATMOSPHERE—Excellent.
CONTINUITY—Even.
SUSPENSE—Strong.
DETAIL—Properly cared for.
COSTUMES—Modern.
STARS—Holbrook Blinn and Ethel Clayton.
CAST—Particularly strong cast, including: Emmet Corrigan, Dion Titheradge, Montague Love, Gerda Holmes and Madge Evans.
PHOTOGRAPHY—Excellent.
LIGHTING—Artistic.
EXTERIORS—Fine.
INTERIORS—Are what they should be.

DESCRIPTION.

Dick Baker, cashier of the National Bank, is in financial difficulties through his wife's extravagance; becoming desperate, he plays the stock market with "borrowed" securities. Schmidt, a social climber and director of the bank, goes in with Dick on some of his speculations, and in return Doris, Dick's wife, is expected to receive Mrs. Schmidt. Pat Alliston, a wealthy young man, is in love with Doris, but is playing "on the level." Doris refuses to receive Mrs. Schmidt one afternoon while Alliston is calling. This infuriates her and she confides in her husband, who then refuses to go in on a deal with Dick.

Porter, Dick's younger brother, has learned something of Dick's difficulties, and blames Doris for her extravagance.

Doris complains of Porter to Dick, and they quarrel. The next day the stock Dick has invested in drops heavily and his margin is wiped out. He cannot cover it, and is forced to let it go. Schmidt has become suspicious and sets detectives to watch Dick. That evening Dick learns that Doris is dining with Allison again and asks her why she doesn't get a divorce.

Doris plans to go to Japan with Mrs. Prescott, a chum, Allison and their daughter, Bessie.

She has planned to give Dick the impression that she is eloping with Allison so that he wil get a divorce, but Doris confesses to Mrs. Prescott that if Dick should even hold out his hand to her she would stay.

Schmidt's suspicion is again aroused, and when Schreiber, the detective, reports that Doris is planning this trip, Schmidt thinks Dick is planning to slip away with them and cautions Schreiber to guard against this.

Schmidt has Knight, the bank examiner, go over things, and when Dick learns of this and of Doris' intended departure, feeling utterly deserted and alone, he attempts suicide, but is prevented by the unconscious intervention of Bessie.

Alliston calls for Doris and Bessie, and they meet Mrs. Prescott at the railroad station. They are followed by the detective's assistant and brought back, he mistaking Alliston for Dick.

Doris denounces Dick for having, as she supposes, detectives trail her and Alliston, and when she learns the truth, falls unconscious to the floor. Dick carries her into the drawing room and they are reconciled.

Knight tells Schmidt that his suspicions of the bank's soundness were groundless, and the latter leaves crestfallen.

Alliston, alone in the hallway with Bessie, realizes his own part in this domestic tragedy. Knight asks him if he will help him to give Dick another chance, and he agrees. Knight writes a check and a note and sends it by Bessie to Dick.

REMARKS.

This is a fine production, notable for an especially good cast of players who are past masters in the art of expression. Holbrook Blinn and Ethel Clayton are both finished artists. "Husband and Wife" gives ample scope to their well developed talents.

For the intelligent patron of the cinema drama this feature should fill the bill without a complaint.

BOX OFFICE VALUE.

Advertise the all star qualities of the cast, also the high class aspects of the entire production.

Suitable for the best houses. Should play at least three days in the better houses of the smaller cities. Would make a capital full week attraction for houses like the Strand or Rialto, New York. *Nol.*

FEATURE FILM REPORTS.

"THE PATRIOT."

INCE. FIVE REELS.

Released Sept. 3. By Triangle.

STORY—Melodrama. Timely subject. Locale, New Mexico on the border separating United States from old Mexico. Written for screen by Monte M. Katterjohn. First rate story, constructed in workmanlike fashion.
DIRECTION—By Wm. S. Hart. Very good.
ACTION—Brisk. Good thrills.
SITUATIONS—Tense.
ATMOSPHERE—Great.
CONTINUITY—Perfect.
SUSPENSE—Very strong.
DETAIL—Very good.
COSTUMES—Appropriate.
STAR—Wm. S. Hart. One of the screen's greatest artists, in a characteristic role.
CAST—Joe Good Boy, Milton Ross, P. D. Tabler, Chas. K. French, George Stone, Roy Laidlaw and Francis Carpenter.
PHOTOGRAPHY—Very beautiful.
LIGHTING—Highly artistic.
EXTERIORS—Excellent scenic values.
INTERIORS—Good.

DESCRIPTION.

Bob Wiley, a Spanish War veteran is a homestead owner in the border town of Lawton's Ridge, N. Mex. Bob is strong for the Good Old U. S. A., and keeps an American flag flying over his cabin at all times. His wife having died Wiley lives in single blessedness with his little son, Bobby, and Joe Good Boy, a faithful Indian retainer.

One day he discovers gold in a stream running through his land. Wiley's sudden prosperity arouses the cupidity of a couple of scheming politicians. These two worthies conspire to rob him of the homestead on a technicality.

In this they succeeded and Bob Wiley finds himself dispossessed by the agents of a government he has served in its hour of need. He goes to Washington to prove his claim, gets no redress, and returns to find his land pre-empted and his little boy dead. His heart is filled with bitterness against his own country and he seeks revenge by joining the bandit forces of Pancho Zapilla who is preparing to raid Lawton's Ridge.

Entering the village as a spy he tells the colonel in command of the American troops that Zapilla contemplates a raid on a town several miles distant. This information sends the troops off on a false scent and leaves Lawton's Ridge open to an attack by the bandits. But Wiley gradually awakens to the enormity of his offense and by courage and devotion he saves the town, thwarts the bandits, pledges his allegiance to the Flag, and becomes once again a loyal, patriotic American.

REMARKS.

Wm. S. Hart, as the screen's champion good, bad man, has a thoroughly congenial role in "The Patriot." The subject, right now, with the soldiers down on the border of Mexico, should prove of particularly timely interest. In a production way this feature is up to Triangle's best standards. what more can be required.

BOX OFFICE VALUE.

Advertise the fact that the story is laid in New Mexico and introduces Mexican guerillas, U. S. Troops, and more important than all, Wm. S. Hart in a finely drawn character role. *Len.*

"PILLARS OF SOCIETY."

FINE ARTS. FIVE REELS.

Released Aug. 27. By Triangle.

STORY—Problem play. Adaptation of stage play by Henrik Ibsen, the famous Norwegian dramatist.
DIRECTION—By R. A. Walsh. Presents difficult screen subject interestingly.
ACTION—Absorbing at times. A trifle slow at times.
SITUATIONS—Dramatic, but inclined to be theatrical.
ATMOSPHERE—Good.
CONTINUITY—Even.
SUSPENSE—Well sustained as possible. Story is rather obvious.
DETAIL—Good.
COSTUMES—Right.
STAR—Henry B. Walthal (Karsten Bernick).
CAST—Mary Alden (Lona), Juanita Archer (Betty), Geo. Beranger (Johan), Josephine Crowell (mother), Olga Grey (Madame Dors).
PHOTOGRAPHY—Good.
LIGHTING—Good.
EXTERIORS—Pleasing to the eye.
INTERIORS—Well constructed.

DESCRIPTION.

The locale is a small town in Norway. Karsten Bernick, the last of the house of Bernick, whose shipyards are the mainstay of the town, is forced to return home from Bohemian life in Paris to assume management of the business, which is nearly bankrupt. Knowing the dependence of the town people on the Bernick Company, he feels forced to break his engagement to Lona so that he may marry Betty, her rich half-sister. With her fortune he saves the company.

From this unwilling hypocrisy grow others until Karsten is hailed as the pillar of society, with projects of great importance dependent upon the public confidence in him. When an old scandal of his Paris days threatens to ruin him he persuades Johan Tonnensen to shoulder the blame. Johan and Lona go to America.

The action culminates when Johan and Lona return, the former to clear his name, the latter to persuade Karsten, whom she still loves, to establish his position as a pillar of society on a foundation of truth instead of lies. In defending himself, Karsten resorts to desperate measures nearly involving murder, and resulting in a spectacular fire at sea with the thrilling rescue of Karsten's little son.

REMARKS.

"Pillars of Society" was made about twelve or fourteen months ago, when Henry Walthal was with Griffith. It was placed in reserve for certain reasons of business expediency.

As a whole the production is entertaining, and will certainly attract the "high brow" element.

BOX OFFICE VALUE.

This feature should prove a high class card for the elite houses. Advertise Walthal and Ibsen. *Pro.*

HORSLEY QUITS PRODUCING.

David Horsley suddenly decided to quit producing films Aug. 22, and as a result closed his Los Angeles studios.

The Horsley features have been off the Mutual program for the past week.

The Centaur Co., of which Horsley is the head, will be re-organized and renew its activities in October.

MUTUAL'S MOVE.

The Mutual Film Corp removes its executive offices to Chicago Sept 1. Hopp Hadley, Chester Beecroft and Harry Poppe will remain in the New York offices.

The associated advertising managers and newspaper men tendered Terry Ramsaye a farewell dinner at the Claridge, Tuesday afternoon, Aug. 29.

FORD WOULD TRANSFER VITA SUIT.

E. Benton Crisp, of New York, and Alfred Lucking, of Detroit, acting for Henry Ford, the auto magnate, whom the Vitagraph is suing for a million, alleging that he said mean things about J. Stuart Blackton's masterpiece, "The Battle Cry of Peace," made an application, Aug. 26, in the Supreme Court, New York, to transfer the case to the U. S. District Court for the Southern District of New York.

Wm. A. Ullman and Elijah H. Zoline are the attorneys for Vitagraph.

WORLD TO SCREEN "BOUGHT AND PAID FOR."

Alice Brady will be starred in the principal feminine role of "Bought and Paid For," upon which work has been begun by World Pictures Brady Made.

The presentation of this drama in motion picture form is regarded as an unusually important matter, for the reason that as a stage drama it was one of the most sensationally successful productions in many years.

"Bought and Paid For" was Mr. Brady's initial offering as producing manager at his then new theatre, the Playhouse, and the extraordinary favor into which it sprang from the very first night went far toward establishing this resort in the high regard in which it has since been held.

The drama ran far into its second year in New York without a break, although the weather conditions of that particular Summer were extremely distressing. It afterwards toured every nook and corner of the American continent, attracting audiences which, in a great number of instances, eclipsed all records.

"Bought and Paid For" was written by George Broadhurst, the author of "The Dollar Mark" and other plays which have already held enviable places in the motion picture field. It tells a stirring and, at the same time, instructive story of marital infelicity brought about by the influence of liquor upon a man and husband, who, in his natural state, was one of the most noble and lovable of human creatures.

ACTOR SUES U.

Robert Whittier, a picture player, entered suit against the Universal, Aug. 25, alleging that the picture concern had engaged him for eleven days' work at $20 per diem.

So far, relates Whittier, he has only received $30. He would delight in collecting the $210 balance.

The Universal, in answer, claims that Whittier was incompetent. The case is now on trial in the Third District Court, New York.

(*In answering ads. please mention* CLIPPER.)

FEATURE FILM REPORTS.

"THE PRETENDERS."

ROLFE. FIVE REELS.

Released Aug. 21. By Metro.

STORY—Comedy drama. Written by Channing Pollock and Rennold Wolf. Very, very ancient idea, well worked up.
DIRECTION—By Geo. D. Baker. Excellent in every way.
ACTION—Never drops for a moment.
SITUATIONS—Good comedy situations. First rate thrills.
ATMOSPHERE—Very good.
CONTINUITY—Even.
SUSPENSE—Strong.
DETAIL—Right.
COSTUMES—Modern.
STAR—Emmy Wehlen.
ACTING—Cast includes: Paul Gordon, Chas. Eldridge, Kate Blancke, Edwin Holt, Howard Truesdell, Hugh Jeffrey, Harry Neville, Irene Hume, Wm. Davidson and Jerome Wilson.
PHOTOGRAPHY—Good.
LIGHTING—Effective.
EXTERIORS—Well photographed.
INTERIORS—Convincing.

DESCRIPTION.

Silas Pettingill and his wife, Maria, one day decide that the Middle Western town in which they reside is slightly *passe*, so with their daughter, Helen, they forthwith quit the provinces and establish themselves in a mansion in the ultra-fashionable section of New York. Silas would have been satisfied to live his life in his own way in the Western berg, but the acquirement of sudden riches inbues the daughter with the idea of social conquests, and who can tell—possible a marriage with a scion of the nobility.

Settled in New York the Pettingills find the social atmosphere rather chilly for *nouveau riche* climbers in general.

Silas, lonesome for the human companionship he had always been used to at home, strolls out looking for adventure, and finds it in the shape of Hubert Stanwood, a young taxi cab chauffeur. He brings his taxi driver home with him after an interesting session, and troubled lest his wife and daughter upbraid him for associating with the *hoi-polloi*, introduces his newly found friend as "Count Erdtt."

Hubert Stanwood dslikes the idea of the deception, but is forced, through circumstances, to carry the thing through for the time being.

Making the best of things as they are, he strikes up a likely friendship with Helen, who is delighted now that she has captured a "count."

Helen and the *pseudo* nobleman meet Macklin Thurston at a dance. Macklin himself is posing as "The Earl of Bradwood." Stanwood starts when he hears the name, for his own grandfather is the Earl of Bradwood, and his older brother the heir. He does not know that both have died, and that Thurston, discovering that the second son, Hubert, has been missing for several years, has appeared as a false claimant for the title. Stanwood decides to say nothing, but investigate.

Thurston is really the proprietor of an international employment agency. He uses this position to supply Huntington Lodge, the Adirondack home of the Pettingills, with two servants, Rita and Dugan, who are clever crooks. Both Thurston, as the earl, and Stanwood, as the count, are invited to a house party at the Lodge.

Helen and Stanwood have fallen in love with each other at their first meeting. Stanwood proposes and Helen accepts him. But Thurston tells Rita she must find a way to compromise Stanwood. She does so, and Helen breaks her engagement to Stanwood, and announces her engagement to Thurston. Stanwood engages a detective to unmask Thurston, but he has manufactured credentials, and Stanwood himself is unmasked as a false count by a man who knew him as a chauffeur. Helen orders him to drive her guests back to their hotel from the lawn fete that is in progress.

Thurston goes to Helen's room and tries to persuade her to elope with him, but she refuses. Under cover of night, Rita and Dugan attempt to steal Helen's jewels. Stanwood returns in time to prevent them, but he is injured in the struggle, and when Helen enters, she thinks it is he who is the thief.

Still loving him, however, she urges him to escape, but the real thieves are apprehended. Detective Burke is about to take both Thurston and Stanwood into custody, not knowing which one of them is the false Earl of Bradwood, when the lawyer arrives from New York and identifies Stanwood as the genuine earl. Thurston is led away, and Stanwood and Helen, soon to be Lady Bradwood, are reunited.

REMARKS.

The basic idea of this plot has been utilized possibly over a thousand times in every conceivable form of dramatic expression. It has been the mainstay of countless stage farces, comedies, musical comedies, burlesque shows, vaudeville skits, etc., not to mention a couple of hundred film comedies. Nevertheless, as presented by Emmy Wehlen and a corking cast of genuine screen artists, it makes a cracker jack feature picture. "The Pretenders" is sure fire.

BOX OFFICE VALUE.

Advertise "The Pretenders" as a comedy drama with a laugh a minute, and a thrill every other minute. First class attraction for any type of house, large or small. *Len.*

"JUDITH OF THE CUMBERLANDS."

SIGNAL. FIVE REELS.

Released Aug. 28. By Mutual.

STORY—Moonshine-Kentucky feud idea. Very familiar style of story. Written by Alice McGowan.
DIRECTION—By J. P. McGowan. Competent.
ACTION—Fast moving melodrama.
SITUATIONS—Full of life.
ATMOSPHERE—Excellent.
CONTINUITY—Even.
SUSPENSE—Strong.
DETAIL—Right.
COSTUMES—Appropriate.
STAR—Helen Holmes.
CAST—Helen Holmes (Judith Barrier), Leo D. Maloney (Creed), Paul C. Hurst (Blatch), Thos. G. Lingham (Uncle Jepp), Wm. Brunton (Poney Card), Clara Mosher (Nancy), Harry Lloyd (Andy), Sam Noye (Jeff), G. H. Wisschussen (Marshall).
PHOTOGRAPHY—Excellent.
LIGHTING—Average.
EXTERIORS—Good.
INTERIORS—Good.

DESCRIPTION.

Creed Bonbright, who lost his father in a clan fight, tries to educate the sturdy mountain men to respect the law instead of disregarding it. He is loved by Judith Barrier, the niece of Uncle Jepp Turrentine, the leader of a rival clan. Judith is also loved by Blatchey Turrentine, a distant cousin, who runs an illicit whiskey still in a cave on Uncle Jepp's property. He hates Creed and swears vengeance upon him. Andy and Jeff, sons of Uncle Jepp, are engaged with Blatch in making moonshine whiskey.

Creed is elected justice of the peace, and the day of the election Andy and Jeff are arrested by the marshal for having contraband whiskey. Creed endeavors to have them freed at the request of Judith. He is unsuccessful. Blatch, hearing of the arrest, summons the members of the clan, who attack the jail and escape with the prisoners to the mountains. On their return Judith gives a party, to which Creed is invited. Blatch and Creed quarrel, and while the party is in progress the sheriff's posse comes for the prisoners. They escape, and Blatch and his friends suspect Creed.

The gang waylays Creed. In a struggle between Creed and Blatch, the latter is thrown over a cliff, but is uninjured. He plans to create the impression that he has been killed, and aided by friends, a charge of murder is brought against Creed, who is arrested. Creed pleads self defense, but the mob in the town incited by Blatch's friends plan to lynch him.

In the meantime Blatch, who has been hiding in the cave where the still was situated crawls out at night to call on Judith. He proposes to her and she agrees to marry him if he will ride into town with her then. When they arrive in the town she snatches his gun and forces him to show himself to the crowd who are about to hang Creed. Creed is freed. Judith drives away with Blatch after persuading him to postpone the wedding.

Blatch, bent on revenge, plans to kill Creed. Judith overhears the plot and goes to warn him. As he approaches the rendezvous of the gang, Judith shoots his horse from under him. The shot arouses the gang, and Blatch, stepping out on a ridge, is mistaken for Creed, and shot by one of his friends. With Blatch out of the way peace is established and Creed and Judith are married.

REMARKS.

"Judith of the Cumberlands" is better than the average feature, with a story laid in the moonshine environment. The picture as a whole is entertaining, and contains plenty of good live action, with the necessary thrills to put it over safely.

BOX OFFICE VALUE.

Helen Holmes is a dandy drawing card in the middle grade houses. She has plenty of opportunity to register in this. Good feature for smaller houses. *Len.*

"THE RAIL RIDER."

PARAGON. FIVE REELS

Released Aug. 21. By World. Brady-made.

STORY—Combination railroad and detective melodrama. Good comedy relief. First rate heart interest. Has fine quality of human appeal.
DIRECTION—By Maurice Tourneur. Good.
ACTION—Halts at times. For the better part holds the attention.
SITUATIONS—Two or three good thrills. Some well played and convincingly natural comedy situations.
ATMOSPHERE—Very good.
CONTINUITY—Not always even.
SUSPENSE—Fair.
DETAIL—O. K.
COSTUMES—Accurate.
STAR—House Peters.
CAST—House Peters (Jim Lewis), Bertram Marburgh (B), Harry West (Bill Carney), A. Harrington (Theo. Barker), Zena Keefe (Mildred).
PHOTOGRAPHY—Good.
LIGHTING—Excellent.
EXTERIORS—Interesting.
INTERIORS—Realistic.

DESCRIPTION.

For ten years the men of the D. & O., a short line, have been at the mercy of "B," supposedly Barker, president of the road. The line itself is run from the executive offices in New York, far distant, and none of the men have ever laid eyes on "B," yet the smallest transgression—accidental or otherwise—of the road's rigid and economical discipline results in a telegraphic order from "B," decreeing the fine, suspension or other punishment for the offender. Latterly, it has amounted to persecution, and the men are on the verge of a strike.

The climax comes when 48, the passenger train driven by Jim Lewis, goes off the rails on a soft spot and ties up the whole system for a day. When 48 finally limps into Wellsdale, the Eastern terminus, "B's" decision is waiting for Lewis—two weeks' pay as a fine and six months' probation on a yard engine. The punishment starts a riot. The men agree to send Lewis to see Barker.

Lewis calls on Barker. Barker receives Lewis, and instead of the husky, brutal man he expected to find, Barker is an elderly, kind, old gentleman, with a charming family. Mildred, his daughter, impresses Lewis. At last, Lewis, much bewildered, accepts an invitation to dinner with the family.

In the morning Lewis learns that "B' is Brown, the manager. With a card from Barker, he seeks an interview, but learns that the manager has decamped, taking all the negotiable funds of the road. Lewis, thinking of the girl he met the night before, asks for and gets the job of running down "B." After considerable detective work he locates a man he has reason to believe is his quarry. With the aid of a bellboy he gets a tip on the departure of the suspect, and as the fleeing man enters a machine, Lewis grabs him. There is a fight, which ends in Lewis' victory.

Jim Lewis returns in triumph to New York with the stolen goods locked in a brand new bag, and reaches Barker's home in the early morning, just as a group of D. & O. magnates are deciding that the road is gone. Jim is the sort of stuff the road needs in its executive offices, and Barker states that he is to come in to New York to be trained. Jim parts with Mildred on his way out, but to their mutual satisfaction, it is only "au revoir." The future is rosy for Jim Lewis, and the boys of the road have gained more than they hoped when they sent him to see "B."

REMARKS.

This is a particularly timely feature, in view of the fact that the story concerns railroading in several of its most intimate phases. With the newspapers carrying front page score heads all over the country, discussing the rather imminent possibilities of a general strike of employes, the World exchanges should find it decidedly easy to book this picture anywhere.

House Peters, as the handsome young railroad engineer who later becomes a factor in the management of the road, gives a great performance. Zena Keefe is also excellent, making the most of slight opportunities.

BOX OFFICE VALUE.

Right now this one should prove a class a card for any type of house. *Ell.*

BILLY McKENNA, who wrote that immortal classic, "Has Anybody Here Seen Kelly?" is busily engaged at present. In addition to writing two big "girl" acts for the U. B. O., McKenna is actively collaborating with (Mrs.) Fred De Gresac on the forthcoming Bushman and Bayne serial for Metro.

BERT ANGELES, the comedy producer, has been engaged to make a series of two reelers for the Ulcern Program. The new comedies will be financed by J. A. Simon, a Chicago Exchange man, and star Billy West, the best of the countless Charlie Chaplin impersonators.

FREDERICK SCHRADER leaves the editorial chair of *The Dramatic Mirror* this week. Lynde Denig, of *The M. P. World* staff has been selected to fill the vacancy.

JOHN SEMLER retired from *The Motion Picture Mail*, precipitately, last Thursday afternoon. So did Rose Dugan. Clemmons Kracht, an experienced newspaper man will hereafter direct the destinies of the New York daily's picture supplement.

HARVEY THEW is the latest addition to the ever growing Lasky staff of scenario writers. Harvey formerly reviewed pictures for the *M. P. News*.

SAM ROTHAPFEL wishes to deny emphatically the report that he intended resigning the management of the Rialto.

LARRY McGILL, the director, is suing Chas. C. Field for $1,200, alleging breach of contract. The suit is a result of a business deal dating back to October, 1914.

EXHIBITORS SAY:

RALLAS PICTURES

ARE

PARAMOUNT

FEATURE FILM REPORTS.

"FATHER AND SON."

MUTUAL. FIVE REELS.

Released Aug. 15. By Mutual.

STORY—Farce comedy. Fairly constructed movie farce. Not particularly funny. At best just a passable story.
DIRECTION—By T. Hayes Hunter. Good, bad and fair.
ACTION—Good in spots. Tiresome in others.
SITUATIONS—Mechanical.
ATMOSPHERE—Fair.
CONTINUITY—Up and down.
SUSPENSE—Fair comic suspense.
DETAIL—Average.
COSTUMES—Modern.
STAR—Henry E. Dixey.
CAST—Henry E. Dixey (Andrew Slocum), Mildred Evans (Matilda), Gladden James (Andy), Mabel Montgomery (Mrs. Winkle).
PHOTOGRAPHY—Good.
LIGHTING—Average.
EXTERIORS—Good.
INTERIORS—Not convincing.

DESCRIPTION.

Andrew Slocum sends Andy, his son, to Winkle's factory to spy on the latter's secrets. Many who have been buying the Winkle pickles are taken ill. Mrs. Winkle suggests a partnership. Winkle answers her scornfully. She enters Slocum's office, and finds out his secrets. One night she blows up his safe and escapes with the formulas.

Meantime Andy has confessed his real name to Matilda. They elope. Mrs. Winkle finds Matilda's note. She decides to take back the secret papers. But John Heaps has already stolen them. She learns that Slocum has gone to Shreveport.

While Slocum is being engaged with his bath, a thief steals his clothes. Wrapped in the curtains he rushes down stairs. The constable is called. He protests that he is Andrew Slocum, "the pickle king." Andy denies knowing him. Andy and Matolda then hurry to the station. Mrs. Winkle arrives and identifies Slocum.

Andy and Matilda meet Heaps. Mrs. Winkle and Slocum follow. They turn Heaps over to the constable and recover the formulas. Now they are making pickles under the name of "The Slocum Co., Inc."

REMARKS.

This is just a fair sort of movie farce comedy. The picture originally made for the Universal by T. Hayes Hunter, embraced twenty-four thousand feet of film. The cutting down process hasn't helped the story any too much.

Henry Dixey does well enough in a role giving him few real opportunities, and the rest of the cast do the best they can with the material at hand, which isn't saying a great deal.

BOX OFFICE VALUE.

While this is not what can be termed a good feature, nevertheless in certain localities where Dixey is known, it will undoubtedly draw and entertain.

Pro.

"A WALL STREET TRAGEDY."

MIRROR. FIVE REELS.

Released Aug. 7. By Mutual.

STORY—Melodrama. Written by Adrian Johnson. Constructed fairly well. Good old time heroics and villainy well mixed.
DIRECTION—By Lawrence Marsten. On the whole, will pass.
ACTION—Rapid at times. Many dull moments.
SITUATIONS—Well played but rather old fashioned.
ATMOSPHERE—Good.
CONTINUITY—Story is coherently visualized.
SUSPENSE—Well maintained.
DETAIL—Fair.
COSTUMES—Modern.
STAR—Nat C. Goodwin.
CAST—Nat C. Goodwin (Norton); Richard Neill (Ranson); Mabel Wright (Mrs. Norton); Mary Norton (Lois Norton); Zola Temzart (Yvette); J. Cooper Willis (The Rat); Clifford Gray (Roy Simms).
PHOTOGRAPHY—Average.
LIGHTING—Average.
EXTERIORS—Good.
INTERIORS—Good.

DESCRIPTION.

"A Wall Street Tragedy" deals with the methods used to fleece the unwary by big Wall Street traders.

Norton, a speculator, has two powerful enemies in the persons of Reid and Richard Ranson, brokers. He catches them short during a flurry in copper and forces them to the wall. Reid threatens to kill Norton, but Ranson, the junior partner, plans a more subtle revenge. He is intimate with Yvette, an unscrupulous adventuress, and plans through her to injure Norton.

Norton has a beautiful daughter, Lois, who is still at school. His wife is an invalid. The Norton family go to the seashore, followed by Yvette, who succeeds in meeting her prey. On the return to the city Norton is seen frequently with Yvette. She learns that he is planing another killing on the street, and so informs Ransom.

After a riotous night at Yvette's apartments, Norton's valet is summoned to take him home. Mrs. Norton overhears the telephone conversation and follows the valet. The shock at finding her husband at another woman's house brings about a relapse, and after a short illness she dies.

Meanwhile Lois has become greatly interested in Roy Simms, a young engineer. After her mother's death she returns home only to find that her father has married Yvette. The girl and her stepmother disagree and Lois leaves home. She takes lodgings in a cheap boarding house. Yvette gets control of Norton's property, and when he is ruined in Wall Street, turns him from the home.

Yvette, desirous of ruining Lois as she did her father, sets an underworld character, known as "The Rat," on her trail with orders to abduct her when found. She is pursued, and when about to be caught is saved by her father, now a derelict.

Roy Simms learns of the misfortune which has befalen his sweetheart and hastens to her side. Norton is forgiven and they all go back West where the elder man rehabilitates himself.

Ransom and Yvette meet their just fate, the former is shot by the woman during a quarrel, and she is arrested on a charge of murder.

REMARKS.

This picture was made by the Mirror Co., a concern not allied in any way with Mutual, and bought by the latter distributing company. The feature as a whole presents very pleasing entertainment.

The production end has been fairly well taken care of, and the story, while obvious, contains sufficient dramatic interest to "get over."

Nat Goodwin, featured, is not nearly so good a "screen" actor as he is a "stage" actor. A tendency to overact mars the efforts of several of the supporting cast.

BOX OFFICE VALUE.

Nat Goodwin is known by reputation in every hamlet, town and city in the U. S. Advertise Goodwin in a good old fashioned melodrama. Feature should draw well in middle grade theatres.

Pro.

"THE GIRL OF LOST LAKE."

BLUEBIRD. FIVE REELS.

Released Aug. 28. By Bluebird.

STORY—Written for screen by Lynn F. Reynolds. Familiar type of movie melodrama. Fair story. Conventional throughout.
DIRECTION—By Lynn F. Reynolds.
ACTION—Rather dull on the whole.
SITUATIONS—Mechanical.
ATMOSPHERE—Good.
CONTINUITY—Even.
SUSPENSE—Story too obvious for any great degree of suspense.
DETAIL—Very good.
COSTUMES—Picturesque.
STAR—Myrtle Gonzalez.
CAST—Myrtle Gonzalez (Jude Clark), Mary Du Cello (Mrs. McAndrews), Ruby Cox (Victoria Harlowe), Val Paul (Vaughan McAndrews), Fred Church (Dave Bean), George Hernandez (Judge West), Jack Curtis (Abner Clark), Bertram Grassby (Wallace Harrison), Jack Connelly (Wainwright McAndrews), Bobby Mack (Sim Perkins).
PHOTOGRAPHY—
CAMERA MAN—Clyde R. Cook.
LIGHTING—Good.
EXTERIORS—Particularly fine. Beautiful mountain scenery.
INTERIORS—Good.

DESCRIPTION.

Vaughan McAndrews, after several years' absence, revisits Lost Lake, a Sierra Nevada mining town, and renewing his former acquaintance with Jude, daughter of Abner Clark, through residing at the Clark home, falls in love with the pretty mountain girl. The feeling is reciprocated.

Judge West, however, sensing the trend of events, charges Vaughan with "trifling," and reminds him that Jude is engaged to marry Dave Bean, a man of her own style. Wallace Harrison, an artist, has induced Jude to pose for him, promising payment of $50 for the service, but the completed picture shows Jude in a pose she had never assumed. When Vaughan sees the picture, one evening while he is visiting his friend, Harrison, the opinion he has formed of the mountain girl suddenly changes.

When the artist takes the picture to the village store to pack and ship it in protecting material, several of the gossips get a view of the canvas and Harrison lets it be understood that Jude posed exactly as she was painted. Jude has spurned the artists $50 when she discovered the trick he had played upon her, but when her father fell ill and needed hospital attention Jude pocketed her pride and called to get the cash from Harrison.

While she is at Harrison's camp Dave Bean, guided by the village gossips, enters and accuses Jude of lax morality, licks the artist and declares that the mountain girl shal never become Mrs. Bean. When Abner Clark dies Jude is left without a protector or means of self support. Judge West intercepts her as she is about to leave Lost Lake and installs her at his own camp as full partner with him in his gold prospecting.

Vaughan had left Lost Lake heart broken because he believed ill of Jude. Months pass, he writes to Jude that he has reconsidered and asks her to invite him to return. Jude's eager answer is unhappily stowed in Judge West's pocket for an indefinite time, and it is not until they strike gold that Jude and Judge Clark go to the city for "some big eats" that the missive is accidentally revealed.

Discovery of the letter leads to a speedy understanding, and "The Girl of Lost Lake," now partner in a gold mine worth millions, is able to have everything her heart desires—including the legal title of Mrs. Vaughan McAndrews.

REMARKS.

"The Girl of Lost Lake" is not a bad picture, neither is it a good one. The outstanding feature of the production is the beautiful mountain scenery, of which there is an abundance utilized frequently and artistically for backgrounds.

The players follow the accepted routine style of "program" movie acting, no one in the cast rising above the ordinary in this relation. On the whole, in consideration of the scenic values it can be termed a fair picture.

BOX OFFICE VALUE.

If your clientele is not discriminating this will pass for a one day attraction. Go easy on the advertising.

Nol.

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Directed by ROBERT THORNBY

FEATURE FILM REPORTS

"THE UNATTAINABLE."

BLUEBIRD. FIVE REELS.

Released Sept. 4. By Bluebird.

STORY—Adaptation of story by Elwood D. Hemming. Modern problem play, with a dash of melodrama. Very weak story. Some sex interest.
SCENARIO—By Eugene B. Lewis.
DIRECTION—By Lloyd B. Carleton.
ACTION—Draggy in the extreme.
SITUATIONS—Crudely constructed.
ATMOSPHERE—Fair.
CONTINUITY—Uneven.
SUSPENSE—Lacking.
DETAIL—Fair.
COSTUMES—Modern.
STAR—Dorothy Devenport.
CAST—Dorothy Davenport (Bessie Gale), Mattie Witting (Mrs. Goodman), Emory Johnson (Robert Goodman), Richard Morris (Henry Morton), Alfred Allen (Theatrical Manager).
CAMERA MAN—Roy H. Klaffk.
PHOTOGRAPHY—Good.
LIGHTING—Average.
EXTERIORS—Will do.
INTERIORS—Unconvincing.

DESCRIPTION.

Bessie Gale, an actress, known as "The Unattainable," is pursued by Henry Morton, wealthy clubman. Morton follows Bessie across the continent, traveling with the theatrical company of which she is a member. Crossing the Sierra Nevada mountains, the train stops for a few moments. Bessie alights and strolls some distance from the depot. The train goes off without her.

She finds shelter for the night at Robert Goodman's home. The receipt of a telegram discharging her for missing her train changes her plans. Bessie settles down at the Goodman house for a stay of indefinite duration.

Eventually Bessie and Robert are married. Later she is sent to New York by her husband, to negotiate the sale of his formula for preventing disease among sheep. Bessie contracts for royalties that make Robert a millionaire, and is about to start home when she accidentally meets some of her former associates.

She is offered an engagement by her former manager. Morton hears of her presence in town and renews his efforts to attain "The Uncontrollable."

Robert senses trouble and comes to New York without notifying Bessie. He finds her dining with Morton, who unable to defend himself from the physical retribution Robert rains upon him, shoots the husband.

Robert is taken to the hospital, and Morton offers his blood for transfusion to Robert's vein's that the life of his victim may be saved. The blood test reveals that Morton's blood would poison the stricken Robert, and then Bessie is accepted as volunteer to give her blood to save her husband's life. The operation is entirely successful.

REMARKS.

This is a very tiresome, weak story. The picture is poorly edited, and could have been done in two reels. Better, one might say, to have left it undone altogether. The acting is of the old fashioned movie variety, and at no point in the action rises above mediocrity.

As a feature this compares about with the program stuff labeled "drama," that Lubin turned in bunches about six years ago, which means it is very bad indeed. Away below the general Bluebird average.

BOX OFFICE VALUE.

Ask the exchange to cut it to three reels if you have to accept this one. Drawing powers should be fair for smaller jitney houses. *Nol.*

"THE WOMAN IN THE CASE."

FAMOUS PLAYERS. FIVE REELS.

Released Aug. 7. By Paramount.

STORY—Melodrama. Some sex interest nicely handled. Adaptation of play by Clyde Fitch.
DIRECTION—By Hugo Ford.
ACTION—Entertaining. Made so principally by the players.
SITUATIONS—Exceedingly well acted.
ATMOSPHERE—Good.
CONTINUITY—Even.
SUSPENSE—Well maintained.
DETAIL—Properly taken care of.
COSTUMES—Modern.
STAR—Pauline Frederick.
PHOTOGRAPHY—Excellent.
LIGHTING—Several fine light effects.
EXTERIORS—Natural.
INTERIORS—Convincing.

REMARKS.

"The Woman in the Case" maintains a good average of screen entertainment throughout its five reels.

The feature is notable for three excellent characterizations by Pauline Frederick, Marie Chambers and Alan Hale, respectively. As a picture play of class for the better houses it should find a large clientele.

BOX OFFICE VALUE.

Adverise this as one of the best efforts of the late Clyde Fitch, who for a score of years was America's leading dramatist. *Len.*

SYDNEY S. COHEN has leased for a picture theatre, from the Premium Holding Corp., for a term of twenty-one years, the vacant plot on the West side of Prospect Avenue, 231 feet South of Home Street, Bronx, 25x114 feet, connecting with a plot in the rear of 120x175.

SONIA MASELLE.